

Capture One 7

USER GUIDE



Capture One Pro 7
Capture One DB

PHASE**ONE**

what the world's best photography is made of



Introduction to Capture One Help Site

Thank you for installing Capture One.

[About Capture One](#)

Capture One overview, Capture One versions and credits and legal information.

[Setting up Capture One](#)

System requirements, installation, activation, deactivation and registration.

[Quick Start Guide](#)

Basic workflow overview.



About Capture One

Video: Capture One overview

Built on the world's best raw processing engine, Capture One Pro is the professional choice in imaging software. It enables photographers to reduce the time and effort required to create stunning, out of the box, images from leading high-end cameras. With a fast and intuitive workflow, it can be customized to fit your unique needs. It is the world's best raw converter, rendering precise colors and incredible detail, with support for leading high-end cameras. It contains flexible digital asset management, all the essential adjustment tools and professional performance in one integrated solution.



Capture One versions

Capture One Pro, DB and Express

There are three different Capture One versions:

- The **Capture One DB** (Digital Back) version provides owners of Phase One, Leaf & Mamiya Digital Backs with a set of highly advanced image editing tools to help streamline and make any photographer's daily workflow more efficient, whether shooting tethered or not.
- **Capture One Pro** delivers the same functionality as DB although it also includes support for digital camera jpeg images and numerous other Raw files. It also includes tethered support for some DSLRs. This ensures that DSLR owners have the ability to get the highest level of quality from their files. (See release notes for supported file types).
- **Capture One Express** is a simplified version of Capture One Pro and omits some features such as tethered shooting.

You will need online access for the initial activation of **Capture One Express** and **Capture One Pro**. **Capture One DB** does not need an Internet connection for activation. This guide describes Capture One for Apple® Macintosh® and it is also applicable to Capture One for Microsoft® Windows®, though some specifics are not listed. All features tagged with the slightly raised Pro-feature text are only accessible in Capture One Pro versions.

Credits and legal information

On Rights

©2012 Phase One A/S. All rights reserved. Made in Denmark.
Ver.7.0 last edit October 2012
Colorspace images created in CROMiX ColorThink.

Photos by:

Phase One
Michael Roscoe, www.roscoephotography.com
Peter Eastway, www.petereastway.com

Text By:

The Phase One team
Michael Roscoe

Learn more about Capture One at www.phaseone.com

On Liability:

The information in this user guide is provided "as is". Under no circumstances, including negligence, shall Phase One be liable for any incidental, special, direct, indirect or consequential damages arising out of or relating to use of the information provided in this guide with or without the software described in the guide.

Trademarks and Acknowledgements

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Setting up Capture One

PHASE ONE / ACTIVATION / DEACTIVATION

System requirements

Capture One 7.0 may run on other and older equipment than those listed below, but to ensure the best possible results we recommend that your computer, at the minimum, conforms to the following specifications:

Microsoft® Windows® minimum requirements

- Intel Core 2™ or better
- 4 GB of RAM
- 10 GB of free hard disk space
- Calibrated color monitor with 1280x800, 24 bit resolution at 96dpi screen ruling
- Windows Vista® SP2 64bit, Windows 7® SP1 64bit, Windows 8® 64bit
- Microsoft® .NET Framework version 4.0 (will be installed if not present)
- A PDF reader is needed to read the Release Notes
- Flash is required to view the introduction video
- An Internet connection is needed when activating Capture One.

Apple® Macintosh® minimum requirements

- Intel Core 2™ or better
- 4 GB of RAM
- 10 GB of free hard disk space
- Calibrated color monitor with 1280x800, 24bit resolution at 96dpi screen ruling
- Mac OS X 10.8, 10.7.4, 10.6.8 or later
- Flash is required to view the introduction video
- An Internet connection is needed when activating Capture One.

Recommended system requirements

The above hardware specifications are to be considered as minimum requirements. If you work with high resolution camera systems or simply want to optimize the performance, please follow the recommendations below:

- Use processors with multiple cores, e.g Intel Core i7™ or better
- Have 8 GB of RAM or more
- Leave plenty of hard disk space free for your images
- Use a fast hard disk e.g. a Solid State Disk (SSD)

Installation

Please read the release notes carefully before you install Capture One.

Install on Mac OS X

To install the software please follow the procedure below:

1. Either load the Capture One DVD or download the application on www.phaseone.com.
2. Open the Capture One disk icon.
3. Read and accept the license agreement presented.
4. Drag the Capture One icon to the Applications folder.
5. Open Capture One from your Applications folder.

Install on Windows

To install the software please follow the procedure below:

1. Either load the Capture One DVD or download the application on www.phaseone.com.
Run the executable software install file.
2. Read and accept the license agreement presented.
3. Follow the on-screen instructions to complete the installation.

Note: Capture One will initiate installation of Microsoft® .NET Framework 3.5 if you do not already have it.

Manual Update to Latest Version

It is important to keep Capture One software updated. You will usually receive a newsletter reminder that an update is ready for download although it can be more convenient to choose Capture One>Check for Updates.

If your Capture One application is downloaded from www.phaseone.com it will always be the latest version. Installation from a CD version may need to be updated.

You can also schedule an automated update if desired. Check Capture One > Preferences.

Activating Capture One Pro

Follow this step-by-step guide on how to activate Capture One Pro 7 software. In order to complete the activation you need to be connected to the Internet.

1. Go to Capture One>License... to open the license activation dialogue as illustrated.
Enter license code and profile details.
2. You will receive the 16-character license code either by email or with the original software package. Type in the license code as illustrated.
Type in your email address that correlates to your Phase One Account, if you do not have an account one will be created for you. Press 'Get profile' and the rest of the form will be filled in for you. If you are a new customer, please fill in the rest of the form. Now click the 'Activate' button.
3. Complete this process by clicking 'Activate'. Your software is now ready for use.

Troubleshooting

Try one of the following resources if you are experiencing any problems with the software:

1. Go to the [Setting up Capture One](#) section for more information about recommended hardware..
2. Watch www.youtube.com/PhaseOneDK for the latest video tutorials.
3. Visit www.phaseone.com/support for inspiration and troubleshooting.

Video: Activate Capture One

Watch this video for all the essential information on Capture One activation.



Deactivation

To deactivate Capture One from a computer you need to be connected to the Internet.

1. Open the License dialog box via the menu Capture One>License.
2. Press the Deactivate button.
3. Confirm that you want to perform the deactivation.
After doing so, you can activate Capture One on another computer.

The application will return to Trial Mode once deactivated. When the trial period has expired all current and pending processing will be cancelled. You will need to reactivate Capture One to continue working with it.



Registration

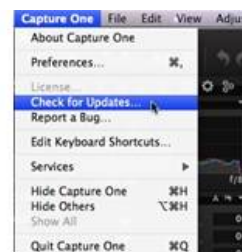
Register your license to authenticate your installed software. Registration will allow full usage of your Capture One version.

The Online registration automatically registers your license key. When this is validated, it will be kept alongside with information on your computer platform, ID and IP numbers. Phase One keeps all information confidential according to EU law and international standards. For more information on the license, please read the License Agreement.

The registration of the software will create a personal profile on www.phaseone.com. This profile will provide the opportunity to register your hardware/software and to contact Phase One for any support or sales related questions.

How do I register my hardware product?

1. Attach a camera and a dialog box will automatically open and ask if you would like to register your product.



2. Click 'Yes' in the Registration dialog box and follow the procedure; this will help in future support cases as well as track ownership of the product.

Can I change my registration?

It is possible to change the priority and even remove the registration completely.

1. Select the Digital Back that you wish to change updating priorities on.
2. Rearrange by using the arrows icons.

If a digital back is removed completely you will have the option of re-registering it the next time you connect the back to Capture One.

Quick Start Guide

First [activate](#) Capture One, then follow this guide to get quickly up and running with the software. (Click on the links for more information about each tool and feature).

Video: Capture One Pro 7 Overview

Get an overview of Capture One Pro 7 in this video tutorial. (Click on the image to the right). Capture One Pro 7 is the professional choice in imaging software. It gives photographers the highly responsive, precision tools they need to create stunning out-of-the-box images from leading high-end cameras.



Getting started

The user interface consists of four key sections:

1. The [Browser](#) displays different views of image thumbnails, as well as useful functions to aid workflow including rating, naming sorting and more.
2. The [Viewer](#) delivers a high quality rendition of your chosen selected image. All changes made to the image will be shown instantly.
3. The [Tool Tabs](#) give access to all of the core tools needed to edit images, such as color balance, exposure and sharpness.
4. The Menu and [Tool Bar](#) provide structured access to software functions and features found throughout the application.

Create a catalog

A [catalog](#) is the primary method of file organization and viewing in Capture One Pro 7. A catalog contains all the information needed for Capture One Pro 7 to find and display any image added to the Catalog. The location of the actual image files can be on any disc location but can also be placed inside the catalog file. Image files are located and accessed in the Library tool. Image files need to be imported into a catalog. It is also possible to shoot directly into a catalog from a supported tethered camera.



1. Create a catalog by selecting File>New Catalog...
2. A dialog box will appear. Fill in the Name field and select a Location for the catalog.

Importing images

Before you import images, first create a new catalog or session. Go to File>New Catalog or New Session. Fill in the Name field, select a location and press OK.

There are three primary ways to import image files:

1. Connect a card reader to your computer and insert a memory card.

Capture One will open the import window automatically.

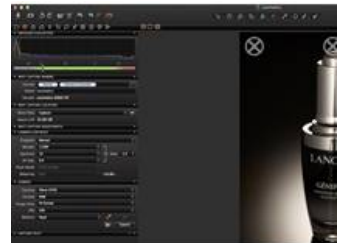
2. **Import files** from your computer or an external hard drive by choosing File>Import images... Browse and select a folder containing raw images from the Location drop down menu.
The Import Images dialog box has a number of automated options that can be selected according to your workflow preference. These include an image backup tool, file naming functionality and add caption and copyright information fields.
3. Shoot **tethered** from a supported DSLR or Digital Back. Images will go to the active Catalog/Session by default.

Capture

The **Capture tool tab** is your gateway to tethered shooting with a Phase One digital back or supported DSLR.

Connect a camera to your computer via a FireWire or a USB cable. This tool tab has a host of features to aid workflow:

- Adjust your camera exposure settings remotely, apply adjustments and multiple styles during capture. Use the Camera tool to alter ISO and White Balance settings and fire the shutter of a connected camera or activate its Live View functionality.
- Use the Capture Pilot tool/app to connect Capture One Pro 7 to an iPad, iPod Touch and iPhone. The Capture Pilot app lets you present, rate and capture image files on an iOS device.
- The Capture Pilot tool also has a web function that lets you view, rate and color tag captured images from a web browser on a computer, Android (mobile device) or Windows Phone operating system.



Color

Capture One provides a number of tools to adjust colors. The tools are designed to support your workflow when handling specific issues like **white balance** and **skin tone**.

The **Color tool tab** and its functionality should always be the cornerstone of your image editing workflow. The Color Editor enables users to select and adjust a narrow color spectrum without affecting other colors in an image.

Tip: Attain neutral colors by capturing a test shot with a grey card during a photo shoot.



Exposure

Use the Capture One Exposure tool to adjust **exposure**, **contrast**, **brightness** and **saturation**.

Try the **High Dynamic Range tool** to remedy images with extreme highlights and deep shadows. Use the powerful Levels and Curve tools to fine-tune exposures or add more punch to an image with the Clarity sliders.



Editing images

Try out the **Variants function** while editing images to get a preview of the selected image with the same adjustments applied. Use Variants to experiment with different image adjustments.

Press F3/F7 (Mac/PC) to get a Clone Variant of a selected image. (Alternatively, Go to Image>Clone Variant). The New Variant is, in essence, a duplicate of your original raw file.



Lens Correction

Use the **Lens Correction tool** to minimize chromatic aberration, purple fringing, distortion, lightness and sharpness falloff. Make creative effects using the Vignetting tool.



Crop

The [Crop tool](#) enables freehand and fixed ratio crop options. It is even possible to crop outside the image area. Drag the crop mask in the Viewer to make composition adjustments at anytime during the editing process.



Focus and sharpening

Use the [Details Tool](#) tab to verify or modify the sharpness of the image. Always check sharpness at a 100% zoom view. First adjust the [Radius](#) and [Amount](#) sliders, and then alter Threshold value as required.



Local Adjustments

The [Local Adjustments tool](#) tab allows you to create layers and adjust targeted areas of an image. Exposure, Sharpening, Clarity, Moir and the Color Editor can also be applied to a Local Adjustment. The selected area is defined using a brush; you can adjust the hardness and size according to your editing needs.



Export - Originals

There are two export image options; Go to File>Export and choose either Originals or the Variant option.

Export Originals lets you export original raw images with or without adjustments to a folder location on your computer or external hard drive etc. (Check mark the Include Adjustments option according to you preference). Press Export Original to complete the process.



Export Variants

Export Variants is a quick way to export a processed image. Go to the Store Files drop down menu and choose a location. Name your file, select a format and adjust the Quality slider as desired and press Export Variants to complete the process.



Batch

Go to the Batch tool tab to view images that are about to be processed. You can even reprocess images directly from the history tab as long as the original files are still available.



Library

IMPORT / IMPORTING IMAGES

The Library Tool enables you to access files located on your local computer or on external drives and networks. The Library Tool is a filtered file explorer that displays catalogs, sessions, albums, projects, groups, folders and supported files.

The Library tool tab in Capture One is where all file navigation and organization takes place. Navigate via the hierarchical tree-view to a folder that contains the image files you wish to edit. Thumbnails of the images within your selected folder will be created and displayed in the [Image Browser](#). You can also watch videos supported by your particular OS. [Find out more here](#).

Capture One applies non-destructive editing because any image adjustments will not affect the actual raw file – only the Capture One settings file will change. Create a [catalog](#) or [session](#) to help organize your workflow.

Catalogs

Create and utilize a catalog in Capture One Pro 7

Import

Find out how to import files into a catalog and session

File Naming

Choose a customized filename recipe that best fits your needs



Catalogs

Create and utilize a catalog in Capture One Pro 7

Introduction

A catalog is the primary method of file organization and viewing in Capture One Pro 7. A catalog contains all the information needed for Capture One Pro 7 to find and display any image added to the catalog. The location of the actual image files can be on any disc location but can also be placed inside the catalog file. Image files are located and accessed in the Library tool. Image files need to be imported into a catalog. It is also possible to shoot directly into a catalog from a supported tethered camera.



Find out more about [catalog strategies](#).

Video tutorial: Catalogs

Learn about catalogs in this in depth video tutorial. (Click on the image to the right). Discover how to create, build and structure catalogs.



Create a catalog

1. Select File>New Catalog... Or use keyboard shortcut shift+cmd+N.
2. A dialog box will appear. Fill in the Name field and select a Location for the catalog.



Import images into a catalog

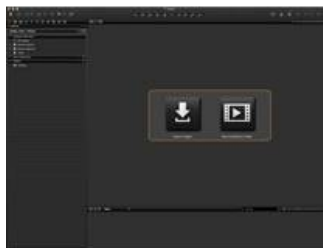
There are three ways to import images into a catalog in Capture One:

1. Import is the normal procedure. Press the import icon (arrow icon in middle or the top left of the UI) or go to File>Import Images... Find out about the Import dialog box [here](#).
2. Shoot from a supported DSLR or digital back – Images will go to the

active Catalog by default or it is possible to choose a location.

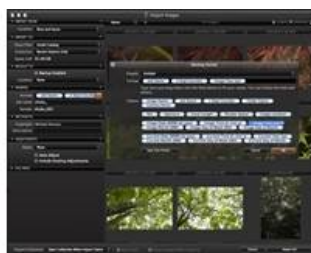
3. Import a Media Pro or Expression Media Catalog. Go to File>Import Catalog>MediaPro Catalog...

Please note that Capture One will only recognize image files and not PDFs and Word/Excel documents etc.



Import and name files into a catalog

1. Select File>New Catalog... (Give the catalog a name). An Import Images dialog box will appear.
2. Choose the Location from where you want to Import Images. (E.g. From a memory card or folder on your computer hard drive).
3. Go to the Name tab and press the option box next to the Format field. (The box with three dots. It will turn orange once selected).
4. You can either select one of the options in the Presets drop down menu or drag and drop one or more of the Tokens into the Format field.
5. Check mark the **Include Existing Adjustments** if you are importing RAW files that have already been worked on in earlier versions of Capture One. Automatic backups can also be set by check marking **Backup Enabled** and setting a location.
6. Once you have choose your file name, press OK. Next, press **Important All** at the bottom of the dialog box.



Filters Tool

The Library tool tab also has a Filters tool that is useful for global searches or groupings, allowing a quick comparison across thousands of files. A catalog offers full searchable functionality of image files from the Filters tool.

There are a number of ways to use the filters. There are visual indicators that let users see how many images have, for example, a 5 star rating and/or a color tag. The number next to the relevant color or star in the Filters tool represents how many images fulfill that criterion. Clicking and selecting on that number (represented by an orange dot) will filter all the images with those particular criteria so that they appear in the [browser](#).

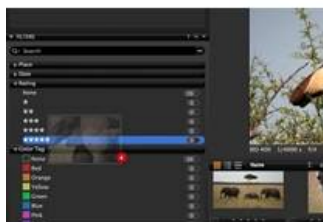


Add star ratings and color tags in the Filters tool

1. Ensure the Library tool tab is open. Select one or more thumbnails in the [browser](#).
2. Drag and drop the thumbnail(s) on to the desired star rating or color tag in the Filters tools.

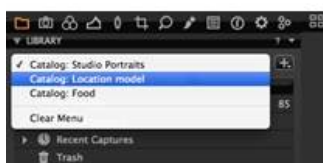
Tip: Press 0 (zero) on your keyboard to remove a star rating.

Discover [other ways](#) to add color tags and star ratings.



Switch between catalogs

1. Go to the Library tool tab and select a catalog from the drop down menu.
2. A catalog will open instantly in a [new window](#).



Catalog and user collections

The content of the Catalog Collections window cannot be changed and shows fixed collections of all the images in the current catalog, recent imports, recent captures and the trash. The last ten Imports and last ten Capture sessions are always available to view here as a fixed album.



Folders tool

The Folders tool lets users see where catalog files are located. The subheading Catalog shows if there are any images placed inside the catalog.

Essential information:



- Right-clicking on the folder will show a number of options including one to reveal the complete file system hierarchy.
- Click on the plus icon (circled) to add folders for the catalog database to recognize. This can be useful if you want to move images from one folder to a new folder. Remember to always complete actions like this within Capture One Pro 7 so that the Catalog database can keep track of changes.
- Click on the minus icon (circled) to remove a folder from this section.

Offline browsing

Catalogs that are located on an external hard drive or servers can still be browsed when they are offline. It is even possible to apply some image adjustments. Follow our guide to Offline Browsing:



- Image files that are located inside the catalog and files that are referenced in their current location can be browsed offline. Working offline can prove useful when using large image collection stored in more capable external storage as opposed to the internal storage of the workstation.
- A number of visual adjustments and metadata edits can be made and will be automatically applied to image files the next time the catalog is reconnected.
- Go to the Folders section of the Library tool. By default the folder hierarchy shows the root folder, and the folder the images are stored in. To see the complete hierarchy, right-click on the folder and choose Show Folders Hierarchy. If the external location becomes unavailable, it will be flagged with a question mark. The image in the [Viewer](#) will also be tagged with a question mark and shown as Offline. (See circled).

Video tutorial: Offline Browsing

Learn about Offline Browsing in this video tutorial. (Click on the image to the right).

If your images are no longer online with the current catalog, they can still be browsed and some image adjustments made. This is good if you keep your cataloged files on external drives or servers but would still like to browse 'offline'.



Virtual organization

A Catalog can store single image files, Projects, Albums, [Smart Albums](#) and Groups.

Groups: A group is a freeform organizing item. It can contain other groups, projects albums etc. - it is a simple way to group items. (A project in contrast will limit the search scope of, for example, smart albums within it and cannot contain other projects).

Albums: Put an image into several albums without creating copies or using more hard disk space. This saves on hard disk space and makes



for easier organization. Editing an image in one album will, of course, be reflected in all other albums, which contain the same image.

Projects: Group your albums into projects, search and filter for images within a project. A Project will limit the search scope of, for example, Smart Albums within it and it cannot contain other Projects.

Organize your images into albums, your albums into projects and your projects into groups. It is easy to drag and drop images between collections within different projects.

Organise a catalog: Create a group

1. Go to the Library tool and press the + (plus) icon at the top of the User tab.
2. Select one of the [four options](#).
3. In this example, a Group has been selected and it has been named *People*.
4. Next, it is possible to add a number of projects or albums within the group. An Album has been select to help organise the different models within the Studio Portraits catalog.
5. Drag and drop selected image files from the catalog into the newly created Album.



Shared catalogs

It is possible for several people to share and work on the same catalog. it is also possible to lock a catalog (restricting it to a 'View Only' mode) to ensure no changes can be made to it.

To lock a catalog...

1. Go to File>Lock Catalog...
2. A dialog box will appear. Press the Lock button and the window will reopen.
3. A locked catalog can be opened by multiple users simultaneously, but no changes can be made to it. Notice the icon in the bottom right corner of the thumbnail. (See circled). All editing tools will also become disabled.
4. Go to File>Unlock Catalog... Press the Unlock button to remove the restrictions.



Catalog strategies

It is possible that a single catalog will be sufficient for your workflow needs. However, grouping files into a few separate catalogs creates a higher level of organization and better search capabilities. Here are some ways to organize your catalogs:

- **Organize by project**

You can dedicate a catalog to each of your projects or clients for easy and quick reference. This is also a good method for supporting short-term deadlines and goals.

- **Organize by chronology**

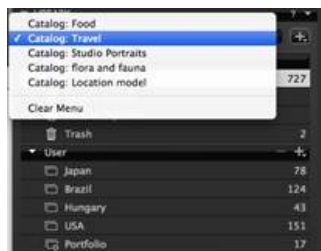
You can create an additional set of catalogs based on the date and time. This is a good monthly habit that will help you build a searchable archive as you go.

- **Organize by subject**

Any logical subjects that are not likely to overlap are a good way to divide your media into multiple catalogs. For example, you can store your images by high-level subjects that describe the types of your photo assignments, such as travel, fashion, portraits and so on.

- **Organize by process/task**

At times, there are clearly definable states for files in a workflow. Separating items by their state or task can help direct users to a media item at a specific stage in the workflow. For example, photographers might create one catalog each for client selections or edited images.





Import

FILE NAMING / OUTPUT NAMING / BATCH RENAME / IMPORT / IMPORTING IMAGES

Find out how to import files into a catalog and session

It is quick and easy to import image files from a memory card, external hard drive, network or local computer. You can choose a naming system, add copyright information and image descriptions directly at import if desired. Inserting a memory card into a connected card reader will automatically open the Import dialog window .

Unsupported files will display a small eye icon (PC) or a crossed over pencil (MAC) in the bottom right corner of an image. These icons will also appear if you don't have the access rights to edit a file and if you try to edit images files located on a camera or a CD.

Note: JPEG files will have a read-only icon if the Enable JPEG Editing option is unchecked. See [Preferences](#).

Capture One Pro and DB users can connect their supported camera and shoot directly into the software. See [Tethered Shooting](#).

Import Images into a Catalog

1. Go to File>**Import Images...** A dialog box will open to browse files.
2. Navigate to the applicable folder, card or disk in the Locations tool.
3. Automatic backups can also be set by checking **Backup Enabled** and setting a location.
4. The Naming tab enables users to choose the Format and Job name. Use the Metadata tab to fill in copyright information and a description if desired.
5. Check mark the **Include Existing Adjustments** if you are importing RAW files that have already been worked on in earlier versions of Capture One. Styles can also be applied to images during import from the drop down menu in Adjustments.
6. You can select all or specific images to import.
Note: You can always rename files later; see [Renaming Multiple Files](#).
7. Press **Import All**. You can continue working while images are imported in the background.

Go to the [Tips and Tutorial](#) section for expert advice including how to [apply adjustments during import](#).



Import Images into a Session

1. Go to File>New Session...
2. Go to File>**Import Images...** A dialog box will open to browse files.
3. Navigate to the applicable folder, card or disk in the Locations tool.
4. Automatic backups can also be set by checking **Backup Enabled** and setting a location.
5. The Naming tab enables users to choose the Format and Job name. Use the Metadata tab to fill in copyright information and a description if desired.
6. Check mark the **Include Existing Adjustments** if you are importing RAW files that have already been worked on in earlier versions of Capture One. Styles can also be applied to images during import from the drop down menu in Adjustments.
7. You can select all or specific images to import. Press **Import All**. You can continue working while images are imported in the background.



Learn More

Find out how to [import a catalog](#) and [export original and variants](#) files.

File Naming

FILE NAMING / IMPORTING IMAGES / OUTPUT NAMING / BATCH RENAME

Choose a customized filename recipe that best fits your needs

The Token Based naming function enables easy access to create individual naming criteria that can be tailored to your own personal preference. You can access the Token Based renaming functionality in the following ways:

- Import Images
- Capture Tool tab (Tethered shooting)
- Process Recipe and Batch Rename function
- Export Originals or Export Variants

The Token Based Naming tool is particularly useful when shooting tethered or when importing images from a memory card or an external disk. It is also possible to create an output recipe and specify a Token Based naming convention. See [Process Recipe](#).

Output Naming PC

The appearance of the Format text box differs from PC to Mac. On Windows (PC), the tokens will be converted into text when dropped on the text box.

The Tokens are illustrated as follows, [Token Name]. You can also enter tokens directly into the text box manually. A green line will appear beneath the name if a token is recognized by the application.



Change Output Naming Settings in the Output Tab

1. Go to Output Naming tool in the output tab.
2. **PC**
 1. Delete the Name Token that is not needed.
 2. Drag and drop new elements into the desired place.
3. **Mac**
 1. The Name Tokens are located the Output Naming tool.
 2. Some Tokens provide a drop down menu with more options.
Remove unwanted Tokens by selecting the element and pressing
backspace.



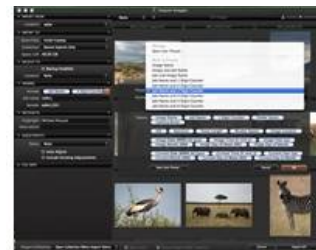
Name Output Files when Processing Images

1. Go to the **Output Naming** tool (in the Output Tool Tab) and click the button next to the Format text box. A Naming Format dialog box will appear.
2. Select the desired naming choice in the **Presets** drop down menu. Alternatively, create a new naming format by dragging tokens and/or adding custom text to the Format text box.
3. Click the downward arrow on **Tokens** to access and select more options.
4. Click OK to accept any changes.
5. Verify that the sample below the Format text box is the desired format.



Name Files when Importing Images

1. Select File > Import Images... from the menu or click the Import icon.
2. In the **Naming** tool click the button next to the Format text box to get the Naming dialog box.
3. Select the desired naming choice in the **Presets** drop down menu. Alternatively, create a new naming format by dragging tokens and/or adding custom text to the Format text box. Click the downward arrow on **Tokens** to access and select more options.
4. After choosing the desired token, drag and drop the token into the format line.
5. Click OK to accept the changes.
6. Verify that the sample below the Format text box is the desired format.



Rename Multiple Files (Batch Rename)

1. Select Multiple (thumbnail) images in the Browser.
2. Choose File>Batch Rename Images...
3. Click the button next to the Format text box to get the **Naming Format** dialog box.
4. Select the desired naming choice in the **Presets** drop down menu. Alternatively, create a new naming format by dragging tokens and/or adding custom text to the Format text box. Click the downward arrow on **Tokens** to access and select more options.
5. Click OK to accept the changes.
6. Verify that the sample below the Format text box is the desired format.
7. Click Rename to start renaming all the selected images.



Control the Counter in Batch Rename

1. Select the images that you want to rename.
2. Choose File>Batch Rename Images...
3. Open the **Preset** menu.
4. Select **Set Batch Rename Counter** to set the starting number.
5. Select **Set Batch Rename Counter Increment** to control the increment of the Counter.
6. Press the Rename button.



Name Files when Capturing

1. In the **Next Capture Naming** tool click the button next to the Format text box to get the token name dialog box.
2. Select the desired naming choice in the **Presets** dropdown menu. Alternatively, create a new naming format by dragging tokens and/or adding custom text to the Format text box. Click the downward arrow on **Tokens** to access and select more options.
3. Click OK to accept the changes.
4. Verify that the sample below the Format text box is the desired format.



Create Custom Naming Presets

1. Create a custom format by dragging tokens and/or adding custom text to the Format text box in the Naming dialog box.
2. Select **Save Use Preset...** in the Presets drop down menu or at the bottom of the Naming Format dialog box.
3. Name the Custom Preset and click OK.



Learn More

Mac users: You can add the file extension in the Batch Renaming. This will change the file from a e.g. .TIF(RAW) from a Phase One digital back to a .IIQ.

To add the file extension activate the **Include File Extension** in the Batch Rename preset drop-down menu. Go to the Advanced tab in **Process Recipe** to add a Sub Name.

Note: Naming options are not exactly the same in e.g. Capture tab and Output tab.



User Interface

User Interface overview

The main Capture One User Interface elements are a Tool Tab bar, Image Viewer and Image Browser.

Viewing Photos

Capture One provides a wide range of possible ways to view and inspect images. Users can customize the Image Viewer and the Image Browser to fit the needs of your particular workflow.

Toolbar

The interface is divided into a number of elements, all providing a set of tools. The Toolbar provides graphical shortcuts to some of the most useful functions of Capture One.

Tool Tabs

Each Tool Tab contains a number of utilities that include a set of tools to adjust image files.

User Interface overview

The main Capture One User Interface elements are a Tool Tab bar, Image Viewer and Image Browser.

Basic Overview

- The **Viewer** displays a large preview of one image or a number of selected images.
- The **Image Browser** displays thumbnails of selected images from a folder, Album, Smart Album, Project, Group as well as a Catalog.
- The **Cursor tools** provide easy access to a number of closely related sub-features, referred to as Tools.
- The **Tool Tabs** give access to all of the core tools needed to edit images, such as color balance, exposure and sharpness.



Overview in Detail

- The **Toolbar** provides graphical shortcuts to some of the most useful functions of Capture One.
- **Tools:** Each **tool tab** has a number of related tools to help adjust an image file.
- **Viewer Modes:** Access the Multi view, Primary view and Toggle Proof Margin Viewer modes.
- **Browser Modes:** Access and select the Filmstrip, Grid View and List View browser thumbnail viewing options.
- **Search the Browser:** Insert text into the search field at the top of the Browser to filter
- **Sort the Browser:** Choose the order of thumbnails in the Browser from a number of criteria including: name, star rating, ISO etc



Video tutorial: User Interface

Join Peter Eastway for a quick tour through the basic elements of the Capture One User Interface.





Viewing Photos

Capture One provides a wide range of possible ways to view and inspect images. Users can customize the Image Viewer and the Image Browser to fit the needs of your particular workflow.

The Viewer

The Viewer displays a large preview of one image or a number of selected images.

The Browser

The Image Browser displays thumbnails of selected images from a folder, Album, Smart Album, Project, Group and a Catalog.

Loupe Tool

The Loupe tool can be used to complement the other focus functions. Use it to quickly check focus while simultaneously viewing the whole image.

Full Screen

The Full Screen feature displays the maximum view of a preview image. It is possible to work in Full Screen mode and have access to a selected set of tools.

Slideshow

The Slideshow feature allows you to present photos or videos with transitions in a full screen view.

Capture Pilot (TM) ^{Pro}

Capture Pilot lets you present, rate and capture photos on an iPad, iPhone and iPod Touch directly from Capture One Pro software. The web function also provides additional means of viewing and rating from a web browser on another computer or on an Android (mobile device) or Windows Phone operating system.



The Viewer

[VIEWING IMAGES](#) / [VIEWING PHOTOS](#) / [THUMBNAILS](#) / [IMAGE BROWSER](#) / [VIEWING VIDEOS](#) / [LOUPE](#) / [FULL SCREEN](#) / [SLIDESHOW](#) / [CAPTURE PILOT](#)

The Viewer displays a large preview of one image or a number of selected images.

Introduction to the Viewer

The Viewer gives you the option to view a single image or multiple images at once. The Viewer is a fundamental element of the Capture One user interface. The Viewer window enables users to view image files and check the effect of any adjustments that have been made. It also is easy to make image comparisons. Up to 12 different images can be selected and seen in the Viewer at one time making it effortless to compare images side-by-side.



The Viewer modes

The Viewer has three primary modes: **Multi view**, **Primary view** and **Toggle Proof Margin**. These modes are accessed by pressing the icons located in the top-left corner of the Viewer. (See icons circled in blue). The active icon will turn orange once it is selected.



Primary view

The **Primary view** mode enables a single image to be displayed in the Viewer. The displayed image is selected from the thumbnail selection in the Browser. The active thumbnail will have a thick white boarder around it.



Multi view

The **Multi view** mode enables you to see up to 12 images in the Viewer. The displayed images are selected from the thumbnails in the Browser.



Toggle Proof Margin

The **Toggle Proof Margin** enables users to switch between two different Viewer margin settings (which is the distance between the edge of your image file and the frame of the Viewer). These settings can be adjusted by going to Capture One>Preferences... Go to the Appearance menu where you can adjust Margin distance from 3px (default) up to

40px. The Proof Margin can also be adjusted using the slider from 0 to 100 pixels. (The default is 25px).



Select and view multiple images

Up to 12 images can be displayed in the Viewer. There are a number of ways to select multiple thumbnails as follows:

- Click on a single thumbnail, press shift (on your keyboard), then click on another thumbnail. All the thumbnails in between will also be selected
- Click on a single thumbnail, press cmd (on your Mac keyboard), and click on another thumbnail. Only the selected thumbnails will be displayed in the Viewer
- Go to Edit>Select All to select all the thumbnails in the Browser. Alternatively, press cmd and A on your (Mac) keyboard



Tip: To deselect the active thumbnails simply click on a non-active thumbnail. Alternatively, go to Edit>Deselect All (Keyboard shortcut: shift cmd A).

RGB, Lightness, Exposure and rating information

The Viewer has a number of features to aid photographers in postproduction. These include the RGB and Lightness, or CMYK, readout values that are displayed in the center of the Viewer toolbar. (See circled).



The bottom left corner of the Viewer displays camera data that includes the exposure settings (ISO, shutter and f-stop) as well as the focal length of the camera lens used to capture the image. The bottom right corner displays the color tag and star rating applied to the image. Click on the box or dot/star to alter the rating or tag. Find out more about star rating and color tags [here](#).

Quick tip: Zoom Viewer

Tip: If you have more than one image in the Viewer you can zoom all images simultaneously by holding down SHIFT and dragging the zoom slider (in the top right corner of the Viewer) or by scrolling the mouse wheel.



Viewing videos

Video files are displayed with a movie camera icon (center of the thumbnail) in the Browser. Once the thumbnail has been selected, it is possible to play the video in the Viewer. By moving your mouse cursor over the movie file (in the Viewer) a control panel will appear.



You can view videos in [full screen](#) or add movies to a [slideshow](#). Please note that it is only possible to play videos in this software as Capture One provides no video editing capabilities. If you don't want to see videos appearing in the Browser, select View>Global filters>Always Hide Movie Files.



The Browser

IMAGE BROWSER / THUMBNAILS / VARIANTS / LOUPE

The Image Browser displays thumbnails of selected images from a folder, Album, Smart Album, Project, Group and a Catalog.

Browsing thumbnails

When browsing images you have three different thumbnail view options: Filmstrip, Grid View and List View to suit your personal preference. Choose your preferred thumbnail view option from the Image Browser toolbar. (See thumbnail options circled in blue in the top left corner).

The Image Browser will show thumbnails as they are edited, and the entire view and mask if the image is cropped. Use the Image Browser to navigate an image collection and to select files. A number of actions can be performed in the Image Browser, which include [adding a star rating and color tag](#) and the use of the Loupe function to examine thumbnails in close-up detail.

Tip: It is easy to maximize the Image Browser by hiding [The Viewer](#). Simply go to View>Hide Viewer.



Filmstrip View



Filmstrip View leaves more space for the Image Viewer and supports a fast workflow for sessions with fewer images. Adjust the size of the thumbnails by dragging the browser window up or down. (This will make the size of the thumbnails adapt automatically to fit the selected browser size).



Grid View



Grid View is ideal to browse numerous images quickly especially when using the arrow keys to scroll UP/DOWN or LEFT/RIGHT.



List View



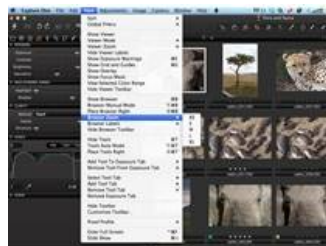
The List View displays more file information (such as aperture and shutter speed settings) and provides a sequential view of the images in a folder or album.



Browser view modes

There are several Image Browser viewing options to help you get the best user experience as follows:

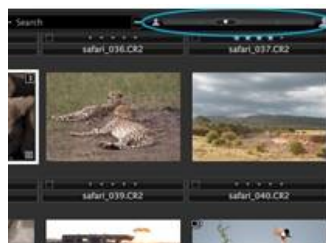
- Go to View>**Show Browser** to see the Image Browser at the same time as The Viewer. Once selected, this option will change to **Hide Browser**
- Select View>**Browser Auto Mode** to hide the Browser from view until you move your cursor to the *bottom of the page where it will automatically pop up. When you move the cursor away the Browser will disappear from view. Once selected, this option will change to **Browser Manual Mode**
- Select View>**Place Browser Right** to change to position of the browser thumbnails to the right side of the user interface. Once selected, this option will change to **Place Browser Below**.
- Go to View>**Browser Zoom** to select a different thumbnail size
- Go to View>**Browser Labels** for three options. **Off** will hide the star rating and color tag. **Edit mode** enabling users to alter the star rating and color tag directly in the browser. **Status Mode** displays the star rating and color tag but disables any editing capability
- Select View>Hide **Browser Toolbar** to remove the thumbnail view and thumbnail sorting options as well as the search facility and thumbnail zoom slider from the toolbar.



*Move your cursor to the right to reveal thumbnails if you have selected the **Place Browser Right** option.

Zoom slider: Thumbnail size

Adjust and set the thumbnail size by dragging the zoom slider (located in the top right corner of the Browser window) or by selecting View>Browser Zoom. Please note that the zoom slider is not present when using the Film Strip mode.



Learn more

- The Browser has an easy to use **search** function. Find out how to perform a text, color tag or star rating search [here](#)
- Discover how to use the **Loupe Tool** in the Image Browser



Thumbnail icon: Adjusted

Adjusted: An icon will appear as soon as any image adjustments have been applied. All the adjustments are listed within the [Adjustments Clipboard](#).



Thumbnail icons: Offline and View Only

Offline: A question mark icon will appear when an image is offline. Image files that are located inside a catalog and files that are referenced in their current location can be browsed offline. Find out more about [Offline Browsing here](#).

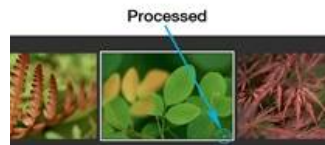
View Only: An eye icon means the file has a View Only permission status. This means users have the right to view the image but are unable to make any modification to it.



Thumbnail icon: Processed

Processed: An orange cog icon will appear in a thumbnail while the file is being processed. The icon will turn white once processing is complete.

This icon also signifies that the file has a 'Variant Process History' that the user can access by selecting Adjustments>Process History.



Thumbnail icons: Appearance Warning and Read Only

Appearance Warning: An exclamation mark signifies that there may be a problem with the appearance of an image. This can be caused when an image has settings from a future version of Capture One.

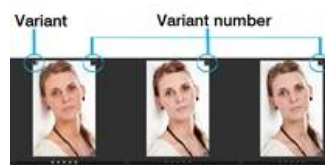
Read Only: A crossed over pencil will appear in the bottom right corner of an image if a file is unsupported or if you don't have the access rights to edit a file. You might see this read-only icon if you try to edit images files located on a camera or a CD.

Note: JPEG files will have a read-only icon if the Enable JPEG Editing option is unchecked.



Thumbnail icon: Variants

Variants: Collapse or expand a Variant stack if you have a number of variants for a certain image. Click on the small icon in the top left corner of a thumbnail. Find out more [here](#).



Thumbnail icon: Video

Video: Video files are displayed with a movie camera icon in the center of the thumbnail. Once the thumbnail has been selected, it is possible to play the video in the Viewer. Find out more [here](#).



Loupe Tool

LOUPE / IMAGE BROWSER / VIEWING IMAGES / THUMBNAILS

The Loupe tool can be used to complement the other focus functions. Use it to quickly check focus while simultaneously viewing the whole image.

Video tutorial: Loupe

Peter Eastway demonstrates how to use Capture One's Loupe Tool – A powerful magnifier that enables you to zoom into an image from 25% to 200%. It can be used to quickly check focus or view close-up details of a selected image or any thumbnail in the image browser.



Introduction

The Loupe tool is used to check focus or inspect close-up details of an image. It can be used in the Viewer or Image Browser area of the session window. Click and hold down the left mouse button to activate the Loupe. Location mode, Size and zoom level of Loupe can be customized.



To use the Loupe

1. Open the [zoom cursor](#) group in the [toolbar](#); click and hold the mouse button until a menu appears.
2. Choose the **Loupe** cursor tool.
3. Click and hold the mouse in the areas of an image where you wish to inspect details.
4. Drag the mouse to move the Loupe.
5. The Loupe can be used within [The Viewer](#) as well as the [Image Browser](#) on a thumbnail.



Change Loupe settings

1. Open the zoom cursor group in the [cursor toolbar](#).
2. Release the mouse button to select a highlighted menu item.
3. Select **Use Centered Loupe** if you want to operate the loupe directly under the mouse cursor.
If this option is not select, the loupe will open next to the cursor so the selected area is visible in the [Viewer](#) as well as enlarged in the loupe.
4. This cursor tool option also enables users to select the **Loupe Size** to one of three settings and Loupe Zoom from 25% to 200% to help inspect image details.



Learn more

- Press 'p' at any time to select the **Loupe** cursor tool.
- Use the scroll wheel (on a mouse) while the Loupe is open to change the zoom level and size. Go to the Loupe menu option to reset the zoom to 100%.
- Hold the alt+space keys (Mac) while scrolling to change the size of the Loupe.

Full Screen

FULL SCREEN / SLIDESHOW / VIEWING PHOTOS

The Full Screen feature displays the maximum view of a preview image. It is possible to work in Full Screen mode and have access to a selected set of tools.

View images in full screen

1. Select View>Full Screen.
2. Move the cursor to the edges of the screen to reveal the [Browser](#), [toolbar](#), menu and editing [tools](#).
3. Exit full screen view by pressing Esc.



Learn more

- Click on the (double arrow) icon in the top right corner to instantly enter Full Screen mode. (See example circled in blue)
- Toggle between Full Screen and the normal viewer by pressing CMD+SHIFT+> (Mac) or CMD+SHIFT+f11(PC).



Slideshow

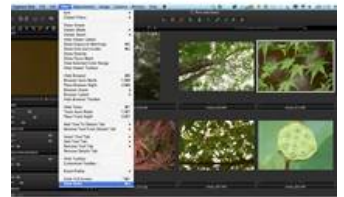
FULL SCREEN / LOUPE / SLIDESHOW / CAPTURE PILOT

The Slideshow feature allows you to present photos or videos with transitions in a full screen view.

You can customize a slideshow by specifying transition type and duration.

Create a slide show

1. Go to the [Browser](#) and select the initial file for the slide show.
If no file is selected the first file in the session will start the slide show.
2. Select View>Slide Show. (The slide show will automatically start).



Edit slide show settings

1. Move the (mouse) cursor when the slide show has started.
2. Click the settings icon. (See example circled in blue).
3. Choose one of 10 transition options from the drop down menu.
4. Alter the duration time using the slider from 1 to 60 seconds.
5. Settings changes are applied instantly.



Use the slide show controls

1. Move the mouse (cursor) when the slide show has started.
2. Click on the arrow icons to see the next or previous image.
3. Press **Pause** to stop the slideshow.
The Pause function will also stop a movie file if it is the viewed slide.
4. Press Esc or the exit (cross) icon to terminate the slide show.



Rendering time

The performance and rendering time of displayed images depends on the specification of your computer and the size of an image file. The duration time between images may be longer than the specified time as the next slide will not appear until it is fully rendered.

Capture Pilot (TM)^{Pro}

CAPTURE PILOT / THUMBNAILS / VIEWING PHOTOS

Capture Pilot lets you present, rate and capture photos on an iPad, iPhone and iPod Touch directly from Capture One Pro software. The web function also provides additional means of viewing and rating from a web browser on another computer or on an Android (mobile device) or Windows Phone operating system.

Introduction

The Capture Pilot tool is located (by default) at the bottom of the Capture Tool Tab. It works in conjunction with the Capture Pilot app on an iOS device. The Capture Pilot app lets you present, rate and capture image files on an iPad, iPod Touch and iPhone.

The Capture Pilot tool also has a web function that lets you view, rate and color tag captured images from a web browser on a computer, Android (mobile device) or Windows Phone operating system.



Video tutorial: Capture Pilot

Learn about Capture Pilot in this video tutorial. (Click on the image to the right). You can use Capture One Pro 7 with Capture Pilot to wirelessly and remotely view, zoom, rate, tag, and pan high resolution DSLR and medium format RAW, JPEG and TIFF images while you shoot.



Connect your iPad, iPhone or iPod Touch to Capture One

1. Open Capture Pilot at the bottom of the [Capture](#) Tool Tab in Capture One Pro.
2. Add a Server Name and choose a Folder from the drop down menu that you want to appear on your iPad/iPhone/iPod Touch.
3. Type in the password if applicable.
4. Now open the Capture Pilot app on your iPad/iPhone/iPod Touch.
5. Select your named Server from the Server List.

Capture Pilot can connect to multiple running Capture One Pro Servers if these are within WI-FI range. (E.g. you can view images on multiple computers by changing Server in the iPad/iPhone/iPod Server List).



Connect to a web browser

1. Open Capture Pilot at the bottom of the [Capture](#) Tool Tab in Capture

- One Pro.
- Select the **Basic** tab and press **Start Image Server***. Ensure Mobile and Web are selected in the **Publish To** drop down menu.
- Select the **Web** tab, choose a theme from the drop down menu.
- Deselect the Rate Images and Color Tag Images to disable this function.
- Select the **Basic** tab and click on the mail icon. (See circled) An email with a link can now be sent to a recipient.

N.B. The web browser feature is designed to work on a local network.

*There will be an alert the first time the web server is started that will require the user's system password.



Video tutorial: Setting up Capture Pilot

This video will demonstrate how you setup Capture Pilot by creating a computer to computer network with a Macbook and an iPad.



Wireless functionality

Use your iPad, iPhone and iPod Touch to wirelessly view, zoom and pan high-res DSLR and medium format RAW, JPEG and TIFF images while you shoot. You can also add star and color ratings, adjust the exposure settings and trigger your camera's shutter.

Before you start: Download Capture Pilot from the Apple App Store. Capture Pilot requires local network Wi-Fi. Ensure your computer and iPad are connected to the same network.



Alternative Connection (Mac)

If you do not have a wireless network setup or you are on location it is possible to setup a connection without an access point by using Internet Sharing.

- Go to Systems Preferences > Sharing and highlight the Internet Sharing option.
- Highlight the **Internet Sharing** option (but don't check mark yet) and select the Ethernet option in Share your connection from the drop down menu.
- In the To computers using box check mark Airport.
- Click on the **AirPort Options** button (below the box) and check mark the Enable encryption and add a Password if desired.
- Remember to check mark the Internet Sharing option and press Start.
- Next click on the Settings (icon) on your iPad/iPhone/iPod Touch and select **Wi-Fi**.
- Now choose the applicable Network and type in your password.

Browse images in a folder on iPad, iPhone or iPod Touch

- Tap any thumbnail to view a full screen image.
- Zoom in and out of the image by pinching the screen and navigate around to inspect close-up detail up to 200%. Touch-scroll to the next image.



Browse images using the controls (iOS device)

- Click the forward arrow to inspect next image or backward to inspect previous image.
- When shooting tethered, press pause to highlight it in orange, to hold the current image on screen. Press the pause icon again (so that it looks white) to automatically see images appear on the screen as they are being captured.

- Images that are edited in Capture One Pro will automatically display any amendments in Capture Pilot. (E.g. An image that has been converted to Black and White in Capture One Pro will also be displayed as Black and White on an iPad).



Browse images using the controls in a web browser

Capture Pilot Classic mode: Click on any thumbnail to view a full screen image. Select the forward arrow (see circled in the top screen shot) to inspect the next image or backward to inspect previous images.

Fullscreen Mode: Click on the arrow (see circled in the bottom screen shot) to inspect the next image. To inspect previous images, move your (mouse) cursor to the other side of the image and a backward arrow will appear.



Add Color tag and Star ratings (iOS device)

- Go to Capture One and select the **Capture** Tool Tab, go to the Capture Pilot tool and select the Mobile tab.
- Check mark or deselect the Rate images and/or Color tag images option boxes to activate or disable this function.
- Press the Star icon in bottom left corner of Capture Pilot display on an iPad/iPod Touch/iPhone. A window will appear on the screen where color and star ratings can be applied.



Add Color tag and Star ratings from a web browser

- Go to Capture One and select the Capture Tool Tab, go to the Capture Pilot tool and select the Web tab.
- Check mark or deselect the Rate images and/or Color tag images option boxes to activate this function.
- Click on a thumbnail in the web browser so that it is displayed in full screen. A window will appear on the screen where color and star ratings can be applied.



Change the Exposure settings and shoot directly from Capture Pilot (iOS device)

- Press the Camera icon in the bottom left corner of Capture Pilot display on an iPad/iPod Touch/iPhone.
- A floating window will appear on screen. Long press the aperture, shutter or ISO numbers to access a menu list of alternative settings. Exposure settings can also be altered by swiping the (virtual) dial, which is located next to the numeric settings.
- Press the Shutter button to trigger the shutter and expose an image. Files are saved to a designated Capture One folder.



Web viewing modes: Fullscreen

The web browser function offers two primary modes: **Fullscreen** and **Capture Pilot Classic**.

Fullscreen mode will display a single image in its entirety. Click on the image to display the color tag and star rating as well as a film strip of thumbnails at the bottom of the screen. Internet.



Web viewing mode: Capture Pilot classic

Capture Pilot Classic is, in essence, a contact sheet of thumbnail images. Newly captured images will appear as soon as they are shot when shooting tethered. Thumbnail size can be adjusted by pressing the

S, M and L letters in the top left corner of the screen.

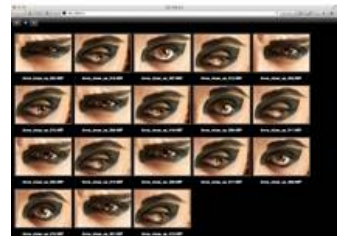
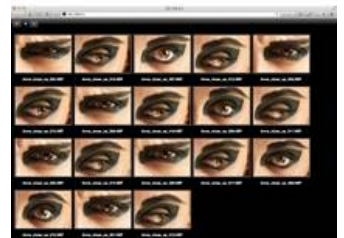
Learn more

- Click the **Back** icon in the top left corner (of an iOS device) to go to the previous view. (e.g. Thumbnail view or Server list).
- Press the Histogram Icon in the toolbar at the bottom of the screen (on an iOS device) to view or remove a floating/movable Histogram.
- Thumbnail size can be adjusted in Capture Pilot (on an iOS device) by pressing the S, M and L letters in the bottom right corner of the screen on a connected iPad/iPhone/iPod Touch.

Note: The Capture Pilot Mobile Tab (in Capture One Pro) enables users to set a port number if you have a special WI-FI setup.

What is the Capture Pilot web function?

The web browser function offers an additional means of viewing and rating images for photographers or clients. This new function means anyone can access Capture Pilot as long as they have a web browser enabled device. This avoids the 'monitor huddle' of multiple people. It could also enable viewing of shooting sessions from remote locations, via the Internet.



Tool Tabs

TOOLBAR / TOOL TABS / CUSTOMIZATION / PERSONAL TAB / WORKSPACES

Each Tool Tab contains a number of utilities that include a set of tools to adjust image files.

Introduction

The Tool Tab bar is located at the top/left corner of the user interface. (See the example right). Each Tool Tab contains a number of tools. Each tool has its own set of controls to adjust a selected image file or multiple files.



Library



The Library Tool Tab is a filtered file explorer that displays supported files. It allows access to images within Albums, Smart Albums and Favorites and to any image collections stored in folders on a computer or networked resource.

The Library Tool Tab is where all file navigation and organization takes place. Navigate via the hierarchical tree-view to a folder that contains the image files you wish to edit. Thumbnails of the images within your selected folder will be created and displayed in the [Image Browser](#). You can also watch videos supported by your particular OS. [Find out more here](#).

The Library tool also enables access to images within Catalogs, Folders, Session Folders, Session Albums and Session Favorites. Within a session, the Library tool features an Output Folder, a Selects Folder, a Capture Folder, a Trash Folder and enables users to browse between recently used sessions.

The Library tool will feature [fixed menus and albums](#) and a [Folders tool](#) when a catalog is used.

Capture One applies non-destructive editing because any image adjustments will not affect the actual raw file – only the Capture One settings file will change. Create a [catalog](#) or [session](#) to help organize your workflow.

Capture



The [Capture Tool Tab](#) is the gateway to tethered shooting with a Phase One digital back or supported DSLR. This tool tab has a host of features to aid workflow. Adjust your [camera exposure settings](#) remotely, apply adjustments and multiple styles during capture. Use the Camera tool to alter ISO and White Balance settings and fire the shutter of a connected camera or activate its [Live View](#) functionality.

Use the [Capture Pilot tool/app](#) to connect Capture One Pro 7 to an iPad, iPod Touch and iPhone. The Capture Pilot app lets you present, rate and capture image files on an iOS device.

The Capture Pilot tool also has a [web function](#) that lets you [view, rate and color tag](#) captured images from a web browser on a computer, Android (mobile device) or Windows Phone operating system.

It is also possible to [wirelessly control Profoto studio lighting](#) from this Tool Tab.

Color



The [Color Tool Tab](#) has a number of tools to help control the colors of an image file. It enables users to set White Balance conventionally or by using the Skin Tone tool.

The [Color Editor](#) enables adjustments to be applied to groups of colors, specific colors or on skin tones. Save a color setting (once it is achieved) and apply it to later work, even as an ICC profile or style directly in a tethered session.

The Color Tool Tab also features a [Black & White tool](#) allowing users to adjust individual tonal channels and save them as a Preset for future use.

Exposure



The [Exposure Tool Tab](#) provides controls to adjust exposure aspects of images. Basic controls (e.g. Exposure Compensation) affects the whole image, and more advanced controls (e.g. [High Dynamic Range](#)) enables users to fine-tune adjustments.

[Levels](#) and [Curves](#) can adjust overall lightness values as well as the individual Red, Green and Blue color channels. The [Clarity](#) tool can help reduce haze or (a negative value) can create a softening effect that is particularly affective when applied to a portrait image to smooth out skin tones.

Lens



The [Lens Correction Tool Tab](#) is designed to address a number of unwanted issues that are commonly associated with lens distortion. Capture One incorporates a number of preset profiles that are available for medium format and DSLR lenses that will greatly improve image results when used appropriately. Adjustments can also be applied manually to correct individual elements, e.g. Distortion.

Composition



The [Composition](#) Tool Tab enables users to control the layout of a photo. [Crop](#), [rotate](#), [flip](#), [apply keystone corrections](#) and utilize the [Overlay tool](#) when capturing an image for a specific layout or design. [Aspect ratios](#) can be applied to images to meet output format needs.

Details



Image sharpness and noise reduction are controlled from the [Details](#) Tool Tab. This Tool Tab includes an Advanced Noise Reduction, [Moiré](#) and [dust/spot](#) removal tools.

The Details Tool Tab includes a navigation and [focus tool](#) that allow users to quickly inspect close-up detail anywhere on the image at any zoom level. The Focus window can be used to keep track of the sharpness at a 100% view.

Local Adjustments



The Local Adjustments Tool Tab enables users to create layers and work on targeted areas of an image (e.g. specific areas that are overexposed). You can alter the brush settings (size and hardness) and apply a graduation mask.

Note: Capture One Pro can detect the pressure applied from a pen and graphics tablet from manufacturers such as Wacom.

Adjustments



The Adjustments Tool Tab provides a clipboard with image adjustments that can be copied from one image and applied to other image(s). The default copy function contains only the parameters where actual adjustments are made to the settings of a source image.

It is possible to deselect specific adjustments as well as to [save a set of adjustments as a Style](#) for later use.

Metadata



The [Metadata](#) Tool Tab allows users to insert keywords and specific information in addition to the basic metadata from a camera. It is also possible to create your own Metadata Presets (a collection of values).

Metadata can be very useful when organizing photos or used to simply brand photos with some indications of the image type or photo creator. It is possible to set up metadata stamps (e.g. copyright, client profiles) and apply these to multiple photos.

Output



The [Output](#) Tool Tab features a number of parameters to help define how images are processed.

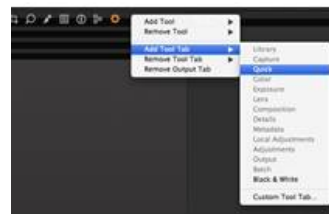
The [Process Recipe](#) tool includes parameters such as [file formats](#), quality, color space, and resolution. The size of a processed file can also be configured. Users can also decide what specific metadata will be included in the processed image file and systematically rename output files as desired. Users can also [add watermarks](#) and save process recipes as well as process to multiple formats at the same time.

Batch



The Batch queue will automatically start when the [Process](#) button is pressed. Control the queue for processing and check which images have been processed previously in the Batch Tool Tab. Press backspace to delete images from the queue or drag-and-drop the listed image files into a preferred arrangement to change the process order. It is also possible to [reprocess files](#) from the history tab.

Quick



The Quick Tool Tab features a selection of key tools to help achieve a faster workflow.

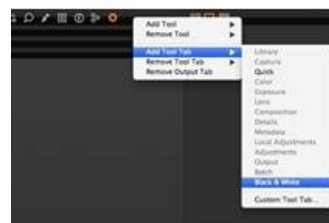
Base characteristics provide different ICC camera profiles and film curves. An ICC profile is automatically applied according to the make and model of the selected RAW file.

The Quick tool enables users to Set White Balance conventionally or by using the Skin Tone tool. It is also possible to control Exposure and High Dynamic Range and process directly from this Tool Tab.

The Quick Tool Tab is not a default Tool Tab. To enable this Tool Tab...

1. Right click on the Tool Tab bar and select Add Tool Tab>Quick.
(Alternatively, go to View>Add Tool Tab>Quick).
2. The Quick icon will appear along side the other Tool Tabs. Click on the icon and drag it to an alternative position if desired.

Black and White



Capture One Pro features a powerful Black and White Tool Tab that include a number of useful tools to help perform a montone conversions.

The Black and White Tool Tab is not a default Tool Tab. To enable this Tool Tab...

1. Right click on the Tool Tab bar and select Add Tool Tab>Black&White. (Alternatively, go to View>Add Tool Tab>Black&White).
2. The Black&White icon will appear along side the other Tool Tabs. Click on the icon and drag it to an alternative position if desired.

Find out more [here](#).

Video tutorial: Black and White

Learn about Black and White conversion in this video tutorial. (Click on the image to the right). Capture One Pro 7 enables you to easily convert your images to black & white with powerful sliders that let you precisely adjust the color channels and create split toning effects when you convert to gray scale.



Add a Custom Tool Tab



1. Right click on the tool tab and select Add new Tool Tab>Custom Tool Tab from the drop down menu. (Alternatively, go to View>Add Tool Tab>Custom Tool Tab).
2. A dialog box will appear. Name the Tab, choose an icon and press Add Tab. The icon will appear in the Tool Tab bar.
3. Right click on the icon and select Add Tool from the drop down menu and select a desired tool. Repeat this procedure to add more tools.
4. To rearrange the Tool Tab bar, press CMD/ALT (Mac/PC) and drag icons in the tab menu to the preferred position.
5. Right click on the Tool Tab bar and select Remove Tool Tab to remove any unwanted tool tabs from view.





Tethered Shooting and Lighting Control

Capture One enables users to speed up the creative process by capturing images directly to a computer where they appear almost instantly in the application. It is also possible to control studio lighting direct from the software.

Tethered Shooting^{Pro}

Shoot directly into Capture One; the world's most advanced tethered capture solution.

Live View

Speed up your workflow with Live View for supported medium format and DSLR cameras.

Studio Lighting Control

Wirelessly control Profoto lighting from Capture One Pro (version 6 and later).

Tethered Shooting^{Pro}

TETHERED SHOOTING / WHITE BALANCE / LIBRARY / LENS CORRECTION

Shoot directly into Capture One; the world's most advanced tethered capture solution.

Employ the world's most advanced tethered capture solution to shoot directly into the application and operate your camera remotely. Speed up image composition, lighting and focusing with Live View for supported medium format and DSLR camera systems. Let your clients follow the shoot remotely and give feedback with Capture Pilot for iPad and the web.

Simply connect your digital back or supported Canon and Nikon DSLRs to a computer to view and examine your images almost instantly on-screen, in close-up detail.

Introduction

The Capture tool tab is the gateway to tethered shooting with a Phase One digital back or supported DSLR. Connect a camera to your computer via a FireWire or a USB cable.

This tool tab has a host of features to aid workflow. Adjust your camera exposure settings remotely, apply adjustments and multiple styles during capture. Use the Camera tool to alter ISO and White Balance settings and fire the shutter of a connected camera or activate its Live View functionality.

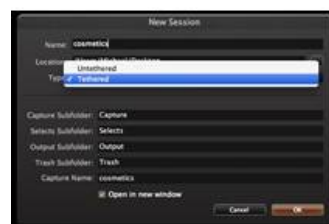
Use the Capture Pilot tool/app to connect Capture One Pro 7 to an iPad, iPod Touch and iPhone. The Capture Pilot app lets you present, rate and capture image files on an iOS device.

The Capture Pilot tool also has a web function that lets you view, rate and color tag captured images from a web browser on a computer, Android (mobile device) or Windows Phone operating system.



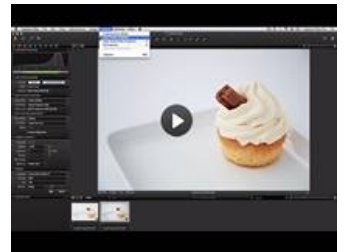
Start a Tethered session

1. Choose File>New Session...
2. In the Type drop down menu choose **Tethered**.
3. Check Location of the session and the naming of the individual Session folders.
4. Connect a [supported camera](#).



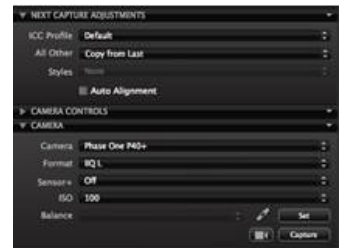
Video tutorial: Tethered Shooting

Watch this video guide to tethered shooting. (Click on the image to the right). Use Capture One Pro 7 as an integrated part of your capture process by shooting tethered, directly into the application. Instantly import and view images as you shoot and adjust your camera exposure settings remotely or apply adjustments and multiple styles during capture.



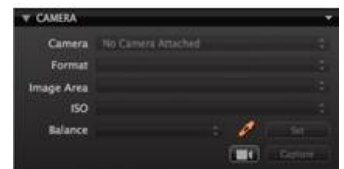
Shoot Tethered from a Phase One, Mamiya or LEAF digital back

1. Start a Tethered session.
2. Connect a Phase One digital back via a **FireWire** cable.
3. Capture One will immediately recognized the back.
4. Set the desired ISO and File format.
5. Press the **Capture** button.
6. Set the White Balance.
7. Check **Next Capture Adjustments** settings.
The Copy from Last choice will copy the settings from the previous capture and will ensure that resulting images attain a similar look within the Session.



Reconnect camera

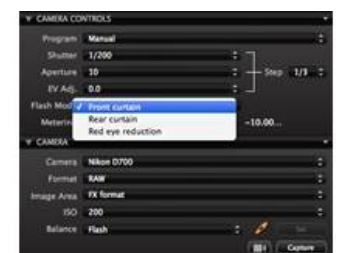
If a DSLR or digital back has been disconnected, do not reconnect it until the Camera tool status changes to **No Camera Attached**.



Adjust the camera exposure settings

Once a camera is connected it is possible to make a number of adjustments to the camera settings.

1. Select the desired **Program** exposure mode from the drop down menu.
2. In this example Manual was chosen, which means it is possible to adjust the **Shutter**, **Aperture** and **EV Adj.** (Exposure Value Adjustment) settings.
3. Go to the Camera tab to alter the file **Format**, **ISO** and White **Balance** settings. In this example using a Nikon D700 means users can also alter the **Image Area** to either DX or FX format.
4. Capture One version 7 offers additional functionality including the ability to change the **Flash Mode** where an attached Speedlight (in this example for Nikon DSLRs) can be set to Front curtain, Rear curtain or to Red eye reduction.



Set White Balance in tethered photography

1. Take the first shot of your tethered session.
2. Press the White Balance icon in the Camera Tool.
3. Use the **White Balance** picker to set White Balance from a neutral area of an image file.
4. Press the Set button when the desired White Balance setting is achieved.



Shoot test shots

1. Choose Camera>Composition Mode or press the Composition mode icon*.
2. The Composition mode is activated as soon as the X Icon is displayed in the Viewer.
3. Remove the Composition mode to keep test shot files.

Note: Each new capture taken in Composition mode overwrites the previous one. This mode makes it possible to shoot multiple test shots without filling up hard drive space.



*The Composition mode icon can be added to the toolbar. Go to View>Customise Toolbar...



Set the Orientation of a capture

1. Choose Camera>Orientation.
2. Set the desired rotation.

Note: Phase One IQ, P and P+ series Backs have an integrated image orientation sensor. H-backs made for 645-format also have this sensor. Select Camera>Orientation>Auto to rotate the capture automatically.

Early Phase One digital back models do not integrate sensor orientation. In some cases, owners of other Phase One Backs are shooting at angles that are not supported by the orientation sensor. This mostly occurs when the camera is faced downwards and rotated at the same time. Choose an angle from the Camera>Orientation list to suit your needs.

It is important to emphasize that Orientation will not only rotate, but it will also overwrite the orientation information in an image. Hence the orientation will be kept in the image file when it is moved to another Capture One user.



Activating the Image Area/SensorFlex function for Nikon/Leaf

The Image Area and SensorFlex options feature a number of cropping choices for Leaf Aptus II-12 and II-10 digital backs and Nikon DSLRs. Please note that any selection will crop the sensor and information recorded outside the crop cannot be recovered.

1. Go to the Camera tool.
2. Select an option from the Image Area drop down menu.



Use an overlay when shooting tethered

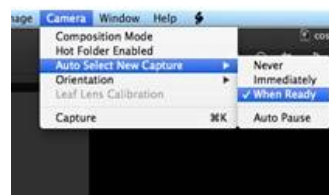
1. Start a tethered session. (Choose File>New Session...).
2. Set up the camera for tethered photography.
3. Go to **Crop** tool tab.
4. Insert a draft file into the Overlay window by pressing the browse icon to select a relevant file or simply drag and drop a file into the specified area.
5. Press the **Composition** mode icon to shoot a test shot.
6. Adjust the draft file and/or the test shot to match each other accordingly.

Note: The overlay file should be a PSD, RAW, TIFF, JPEG or PDF. PC users can use a JPEG, TIFF, BMP, PNG or a GIF. Find out more about the [Overlay tool here](#).



Adjust which images are shown during tethered photography

1. Choose Camera>Auto Select New Capture.
2. Select the update rate of new captures from the following:
 - **Never** will show the chosen primary variant.
 - **Immediately** will show a new capture as soon as possible (before all sharpening calculations are done).
 - **When Ready** will show new captures as soon as all auto-adjustments are done.
 - **Auto Pause** Will allow the viewing of a selected primary variant while the tethered session continues.



Apply auto adjustments when importing images from a memory card or when shooting tethered

1. Go to the Capture tool tab and check mark **Auto Alignment** option in the Next Capture Adjustments tool when shooting tethered. (The Auto Alignment option will correct rotation and keystone only).
2. When importing images from a memory card, check mark the **Auto Adjust** option that can be found in the Adjustments tool in the Import Images window.



Shoot from Capture Pilot

1. Press the Camera icon in the bottom left corner of Capture Pilot display on an iPad/iPod Touch/iPhone.
2. A floating window will appear on screen. Long press the aperture, shutter or ISO numbers to access a menu list of alternative settings. Exposure settings can also be altered by swiping the (virtual) dial, which is located next to the numeric settings.
3. Press the Shutter button to trigger the shutter and expose an image. Files are saved to a designated Capture One folder.



Discover more about [Capture Pilot](#).

Video tutorial: Setting up Capture Pilot

Let Adrian Weinbrecht explain how to connect Capture One and Capture Pilot.



Exposure Evaluation

Exposure Evaluation (in the Capture Tool Tab) displays a histogram of the latest captured raw file. Subsequent adjustments made to the raw file will be reflected in any [histograms](#) that are located in the tool tabs. However, the Exposure Evaluation Histogram will stay as originally captured, as it refers to the raw file.



The Exposure meter is located directly below the Exposure Evaluation Histogram. This meter provides an indication of under/overexposure that is based on center weighted measuring and calculated in aperture values.

The Exposure meter is designed to be easily seen at long viewing distances to make estimating the exposure value easier when shooting tethered in a studio or on location.

Change the ICC profile

Change the ICC profile at any given time. It is important to note that some supported camera models have more than one ICC profile that is designed to optimize images in the wide variety of shooting scenarios that professional photographers may experience. You are likely to obtain substandard captures if you select an ICC profile for a camera other than the one being used. Color interpretation can vary widely depending on the camera make and model.



1. Go to the Color Tool tab and open Base Characteristics.
2. Select an option from the ICC Profile drop down menu.

Tethered camera support

Capture One 7.0 DB has tethered support for the following digital backs/cameras:

Phase One: IQ180, IQ160, IQ140, P65+, P40+, P45+, P30+, P21+, P25+, P20+, Achromatic+, P45, P30, P25, P21, P20, H25, H 20, H 101, H 10, H 5, LightPhase.

Mamiya: DM56, DM40, DM33, DM28, DM22, M31, M22, M18.

Leaf: Credo 80, Credo 60, Credo 40, Aptus-II 12R, Aptus-II 12, Aptus-II 10R, Aptus-II 10, Aptus-II 8, Aptus-II 7, Aptus-II 6, Aptus-II 5, AFI-II 12, AFI-II 10, AFI-II 7, AFI-II 6.

Additionally, Capture One 7.0 Pro has tethered support for the following cameras:

Leaf: Aptus 75S, Aptus 65S, Aptus 54S, AFI 7, AFI 6, AFI 5, Aptus 75, Aptus 65, Aptus 22, Aptus 17.

Canon: 1D X (preliminary), 1D Mark IV, 1Ds Mark III, 1D Mark III, 5D Mark III, 5D Mark II, 7D, 60D, 50D, 40D, 600D/Rebel T3i, 550D/Rebel T2i, 500D/Rebel T1i, 450D/Rebel XSi, 1100D/Rebel T3, 1000D/Rebel XS.

Some older Canon models may work to some extent but no support is provided for these.

Nikon: D4, D3s, D3x, D3, D800, D800E, D700, D300, D300s, D200, D90, D80, D60, D7000, D5100, D5000, D40x, D40.

The extent of tethered support will vary depending on the back/camera connected. Live View may not be supported for all cameras.



Trouble shooting: Digital backs

Advice for digital back users:

- Ensure that your system can supply at least 10W power via FireWire to a **Phase One** digital back. (This is more than most laptops can supply). Alternatively, activate the Force Battery setting on the back. Use the 4.5m Phase One FireWire cable.
- Ensure that your system can supply at least 12W power via FireWire to a **Leaf** or **Mamiya DM** digital back. (This is more than most laptops can supply). Use a Leaf or Mamiya Firewire cable.
- Do not open the shutter on the camera prior to opening the Live View window. Doing so will generate errors on the digital back after closing the Live View window. The recommended procedure for using Live View is to first open the Live View window, then open the shutter on the camera, use Live View as desired, when done, close the shutter on the camera, and close the Live View window.
- For Leaf Backs and Mamiya DM systems, the camera body must be selected in preferences before connecting the back.
- For Leaf Backs and Mamiya DM systems, in the case of a communication error during firmware upload, please wait 10 minutes before disconnecting the FireWire cable.
- Leaf Aptus II 8 only works with black and white live view.



Trouble shooting: DSLRs

Advice for Canon 5D, 20D and 350D/Rebel XT DSLRs: Set the camera's communication setting to PC connection or Normal to enable remote capture. Do not use the Print/PTP or PTP setting.

Connecting some Canon cameras to the computer after launching Capture One might result in tethered capture being unavailable. If you experience this, connect the camera to the computer prior to launching Capture One.

Live View

Speed up your workflow with Live View for supported medium format and DSLR cameras.

Shoot using a Live Preview

1. Open Capture One Pro and start a Tethered session. (Choose File>New Session...)
2. Connect a compatible camera via FireWire or USB. (Capture One will automatically recognize the camera or digital back).
3. Activate Live Preview by pressing the camera icon in the Camera tool or choose Window>Live View. (A Live View window will open).
4. Set the Aperture. Set the Shutter time to BULB or TIME function with a medium format/digital back. (The Live View will start as soon as the shutter is opened).
5. Press RGB icon to switch between a RGB or a Black and White view.
6. Adjust Lightness and Quality as desired to set sharpness.
7. Set White Balance using the White Balance picker (WB is only for Live View).
8. Start the Overlay tool (using an additional file) to, for example, shoot a comparison image or to help composition in accordance to a specific layout.
9. Adjust the composition.
10. Close the Live View window and set the correct shutter speed to expose an image.



N.B. Live View is created to work in a studio environment and is fully integrated into Capture One software. The preview can be overexposed beyond the parameters of the adjustment sliders if Live View is used outdoors or if a camera is pointing directly towards a light source.

Use an Overlay with Live View

1. Start a tethered session. (Choose File>New Session...).
2. Set up the camera for tethered photography.
3. Start **Live View**.
4. Insert a draft file into the **Overlay** window by pressing the browse icon to select a relevant file or simply drag and drop a file into the specified area.
5. Adjust the subject according to the layout or composition of the chosen draft file.
Alternatively, adjust the position of the draft file to your subject.



Live View interface: Part 1

(See Play, Turn Overlay On, Alignment Function, RGB Preferences, and Customize icons circled from left to right).

Play: Start Live View if paused.

Turn Overlay On: Turns Overlay on or off independently of the check mark in the overlay function.

Alignment Function: This function turns the Alignment tool on/off.

RGB: Choose a preview in Color or Black and White. A Black and White image may appear grainier compared to a color image.

Preferences: Shortcut to preferences. The Capture tab is where Live View pause settings can be adjusted.

Customize: Press this icon to customize the Live View user interface.



Live View interface: Part 2

Refresh: Refresh the navigation window according to the Live View.

Lightness: Adjust the lightness slider if the Live View image seems too dark or too bright.

Focus: Use the arrow buttons to adjust focus. (An active button will turn orange).

Quality: Adjusts the Live View quality. Higher Quality levels will produce a slower rate to update the image.

Frame Rate: Shows the actual Frame Rate of the Live View window.

Overlay: Overlay can help guide image composition. See [Overlay](#).



Live View interface: Part 3

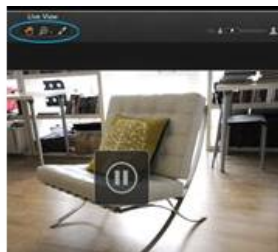
(See Hand Cursor Tool, Zoom Cursor Tool and White Balance Cursor Tool icons circled from left to right).

Hand Cursor Tool: This tool functions as a standard hand cursor tool.

Zoom to 100% by double clicking and move the crop if desired.

Zoom Cursor Tool: This tool functions as a standard zoom cursor tool. Zoom in by clicking on a specific part of an image. Press alt and click on an image to zoom out.

White Balance Cursor Tool: When White Balance appears incorrect, it is possible to set a new White Balance with this tool by clicking on a gray area in the Live View window. This new White Balance setting only applies to the Live View window.



Pause Live Preview: Adjust focus while viewing the focus window.

When the focus has been suitably adjusted, press the pause button.

Live View: Digital back support

The following Phase One digital backs support Live View out-of-the-box: P 20+, P 21+, P 25+, P 30+, P 45+, P 40+, P 65+, IQ140, IQ160 and IQ180. The Live View functionality can be purchased for the following Digital Backs as a hardware upgrade: P 21, P 30 and P 45. Live View may provide limited options for LEAF or MAMIYA Digital Backs.



Live View: Camera support

Camera body support

The following camera bodies support Live View functionality: Phase One 645DF, Phase One 645 AF, Hasselblad H series, Hasselblad V series, Mamiya 645AFD and 645AFD II, Mamiya RZ67 Pro II and Pro IID and Contax 645.



Technical cameras (4x5): Arca Swiss, Cambo 4x5, Rollei Xact, Linhof M679/4x5, Toyo, Sinar, Plaubel and Horseman

Wide angle: Horseman SWD, Cambo Wide DS and a range of adapters with 35 mm support

DSLR: Live View is compatible with a range of Nikon and Canon cameras.

Shutter Settings

Technical and wide angle cameras: Use the camera on Full Open or in Stopped Down mode (with the shutter set on the preferred f-stop).

Medium format cameras: Open shutter and keep it in B or T mode depending on choice of camera system.

- Hasselblad H: T-mode
- Hasselblad V: B-mode
- Phase One/Mamiya 645: B-mode
- Mamiya RZ67 Pro II and Pro IID: T-mode
- Contax 645: B-mode

Studio Lighting Control

Wirelessly control Profoto lighting from Capture One Pro (version 6 and later).

Getting started

This plugin requires Capture One Pro (version 6 and later) for Mac, a Profoto Air USB transceiver and compatible Profoto lighting products. Please go to the [Profoto website](#) to download the plugin and for information about installation.

Video tutorial: Profoto Studio plugin

The Profoto Studio plugin enables users to control Profoto lighting wirelessly from within the Capture One Pro software. Find out more in this video with Adrian Weinbrecht.



Add Profoto Studio to a Tool Tab

Choose the location of the Profoto Studio plugin within Capture One.

1. Ensure that the desired Tool Tab has been selected.
2. Go to View> Add Tools To [tool name] Tab and select the **Profoto Studio**.



Select a Radio Channel

Ensure that the Profoto Air USB transceiver is connected to a Apple Mac computer. Select a radio frequency channels from the drop down menu that is the same as the compatible Profoto lighting equipment.

Next, select **Update** to search for available lighting on the chosen channel. This process may take around 10 seconds.



Profoto Studio interface

The Profoto Studio tool is ready to use when available lighting on the selected channel is listed. If no equipment can be detected, the list will remain empty. Flash generators that are turned off will display the following indication -- and flash generators that are turned on will be indicated with their respective energy settings, e.g. 8.5.

Other noteworthy functions include:

- The default **Group** setting is Master
- The **Test** button fires a test flash
- The **power** can be adjusted in full f-stop of 1/10th f-stop increments via the arrow buttons
- The **ON/OFF** and **Modelling light** buttons are located to the left of the power buttons





Editing Photos

Working with Colors

Capture One provides a number of tools to adjust colors. The tools are designed to support your workflow when handling specific issues like saturation, white balance or skin tone.

Exposure

Use the Capture One Exposure Tool Tab to adjust exposure, contrast, brightness, saturation, levels and clarity.

Lens Correction Tool^{Pro}

Use the Lens Correction Tool Tab to address a number of unwanted issues commonly associated with lens distortion. (Compatible with RAW files only).

Composition

The tools in the Composition Tool Tab enable users to control the layout of a photo. Crop, rotate, apply keystone corrections and utilize the Overlay tool when capturing an image for a specific layout or design.

Details

The Details Tool Tab includes tools for sharpening, noise reduction, Moiré and spot removal.

Local Adjustment

The Local Adjustments Tool Tab allows you to create layers and work on targeted areas of an image.

Styles and Presets

Find out how to create and apply Styles and Presets.

Global Auto Adjustments

Global Auto adjustments can correct six parameters including the White Balance, High Dynamic Range, Levels and Rotation.



Working with Colors

Capture One provides a number of tools to adjust colors. The tools are designed to support your workflow when handling specific issues like saturation, white balance or skin tone.

White Balance

Use the Capture One White Balance tool to establish perfect natural colors and neutral grays.

Color Balance

The Color Balance tool gives you the opportunity to fine-tune image tones.

Color Editor

The Color Editor enables users to select and adjust a narrow color spectrum without affecting other colors in an image.

Black & White Tool^{Pro}

The Black & White tool enables users to convert images into razor sharp monotone photos.

Multiple RGB-readouts^{Pro}

Capture One provides an option to have multiple RGB-readouts displayed in various areas of a photo.

Process Engine

The latest version of Capture One uses an improved process engine as its default setting. Image files that were edited and processed in the older version 6 software may have a different appearance when output using the new version 7 process engine. Switch to the older version if you need to reprocess image files to get the same output result.

Learn More

Links to information regarding the Base Characteristics tool and practical advice about the Colors Tool Tab.

White Balance

WHITE BALANCE / COLOR BALANCE / BLACK AND WHITE / SKIN TONE

Use the Capture One White Balance tool to establish perfect natural colors and neutral grays.

Introduction to White Balance

The White Balance tool is located within the [Color Tool Tab](#). The tool features two tabs. The Grey tab enables users to adjust the Mode, Kelvin value and Tint. The Skin Tone tab offers an array of options to help attain precise results when shooting portraiture.



Mode, Kelvin and Tint

The **Mode** drop down menu provides a list of different White Balance presets. (E.g. Daylight, Tungsten, and Fluorescent). The menu has a Camera Custom as well as an As Shot choice, which refers to the White Balance used by a camera when the image is shot. Advanced users may prefer to create their own White Balance settings or choose alternative options.



The **Kelvin** slider changes the color temperature of an image within the range 800 to 14000 degrees Kelvin. Move the slider to the right to achieve a warmer (yellow) hue and to the left for a cooler (blue) appearance.

Adjust the **Tint** slider to fine tune the green/magenta balance. The scale on the slider represents the actual Kelvin value, which is subject to slight variations from camera to camera.

Set a custom White Balance

1. Go to the [Color Tool Tab](#).
2. In **White Balance** tool choose the Grey tab.
3. Use the picker (see circled) to set the White Balance.
4. Set White Balance from a grey card or a color neutral area.
5. [Copy and apply](#) this setting to other images.



Find out more about [setting the white balance when shooting tethered](#).

Set Skin Tone White Balance

1. Go to the [Color Tool Tab](#).
2. Choose the **Skin Tone** tab in the **White Balance** tool.
3. Choose the appropriate option in the **Skin tone** in the drop down menu.
4. Alternatively, use the Skin tone picker to define the skin tone color.
5. [Copy and apply](#) this setting to other images.



Set user defined Skin Tone

1. Go to the [Color Tool Tab](#).
2. Ensure that **White Balance** and **Color Balance** are set accurately.
3. Choose the **Skin Tone** tab in the White Balance tool.
4. Check mark the **Pick to create new** option.
5. Use the Skin tone picker to define the new skin tone color.
6. Name the newly defined Skin Tone.
7. The new skin tone will be stored in the Skin Tones application folder and can be copied to other workstations from this location.
8. The user defined Skin Tone can now be selected or deleted from the Skin tone drop down menu.



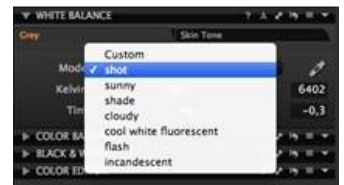
Set White Balance automatically

1. Go to the [Color Tool Tab](#).
2. Select the image(s) that you want to adjust from the [Browser](#).
3. Press **Auto Adjust (A)** on the top of the **White Balance** tool.



Set White Balance 'as shot in camera'

1. Go to the [Color Tool Tab](#).
2. Select the image(s) that you want to adjust from the [Browser](#).
3. From the **Mode** drop down menu select **Shot**.



Learn more

Go to the [Tips and Tutorials](#) section for expert advice including more information about [white balance](#) and [color balance](#) and [how to make a custom White Balance for your camera](#).

Color Balance

COLOR BALANCE / WHITE BALANCE / BLACK AND WHITE / SKIN TONE

The Color Balance tool gives you the opportunity to fine-tune image tones.

Introduction

The Color Balance tool enables users to get precise control of colors, hue and saturation within an image. It is possible to adjust colors to the highest standards in Capture One, but accuracy of results is dependent on having a well-calibrated monitor to precisely reflect any changes that have been applied to images.

An accurate [white balance](#) should be set before you get started. Then color adjustments can be applied to create the desired mood for an image. Like other settings in Capture One, these changes can be saved as a [Preset](#) and applied to additional images.



Set the Color Balance

1. Go to the [Color Tool Tab](#).
2. Use the **Color Wheel Pointer** to set the desired color tone.
(The pointer circle will turn orange when in use).



Fine tune Color Balance and save as a Preset

1. Move the pointer around the Color Wheel to alter the color balance of an image. Fine tune the Color Wheel selection using the **Hue** and **Saturation** sliders.
2. The **Hue** slider moves the color-tone point around the color wheel to provide subtle color changes. The **Saturation** slider increases the saturation by moving in or out along the radius of the color wheel.
3. Go to the **Manage Presets** icon to save a Color Balance for later use.

Find out more about [Presets](#).



Manage Presets

Select the Manage [Presets](#) menu to access some useful controls and options:

- Access a saved preset or delete it if unwanted.
- Select one of the built-in presets to instantly warm up or cool down the appearance of an image.

Note: It is worth remembering that color presets are relative to the image they are applied to, not absolute. This means that all values added, are added to the values created in White Balance.



Learn more

Learn more about the Color Editor and other topics in the [Tips and Tutorials](#) section. Find out about [inverse color selections](#) [here](#).

Color Editor

SATURATION / EXPOSURE / RGB-READOUTS / CMYK

The Color Editor enables users to select and adjust a narrow color spectrum without affecting other colors in an image.

Introduction

The Color Editor is available in three modes: Basic, Advanced and Skin Tone that are accessed from the tabs in the tool. Basic is created for standard editing, whereas Advanced provides a much more specialized tool for editing defined shades of color in terms of saturation, brightness, hue and smoothness.



Adjust the Color slice (basic)

1. Go to the [Color Tool Tab](#).
2. Choose the **Basic** tab in the **Color Editor** tool.
3. Use the **Color Picker** (see circled) to select a color from the image in the [Viewer](#) that is in need of correction.
4. The active slice is adjustable. Click and drag the dots (located on the outer corners of the color slice) to narrow or widen the color selection.
5. Adjust the **Smoothness*** slider.
6. Hue rotation, Saturation and Lightness sliders as desired.



***Smoothness** indicates how far in the color spectra the adjustment will be applied; this ensures that selectively changed colors get a natural look.

Adjust individual colors (advanced) ^{Pro}

1. Go to the [Color Tool Tab](#).
2. Choose the **Advanced** tab in the **Color Editor** tool.
3. Use the **Color Picker** (see circled) to select a color from the image in the [Viewer](#) that is in need of correction.
4. Check mark **View Selected Color** (see circled) range to automatically desaturated all not-selected colors in the [Viewer](#).
5. Pull and push the border markings dots to alter the adjustable area.
6. Adjust the **Smoothness*** slider.
7. Adjust the chosen color(s) using the **Hue rotation**, **Saturation** and **Lightness** sliders.
The color(s) will be adjusted instantly in the [Viewer](#).
8. Add more adjustments by pressing the + icon.



***Smoothness** indicates how far in the color spectra the adjustment will be applied; this ensures that selectively changed colors get a natural look.

Adjust all but one color ^{Pro}

1. Go to the [Color Tool Tab](#).
2. Choose the **Advanced** tab in the **Color Editor** tool.
3. Use the **Color Picker** (see circled) to select a color from the image in the [Viewer](#) that is in need of correction.

4. Check mark **View Selected Color** (see circled) range to automatically desaturate all not-selected colors in the [Viewer](#).
 5. Pull and push the border markings dots to alter the adjustable area.
 6. Adjust the **Smoothness*** slider.
 7. Press the **Invert Slice** icon. (See circled).
 8. Adjust the chosen color(s) using the **Hue rotation**, **Saturation** and **Lightness** sliders.
- The color(s) will be adjusted instantly in the [Viewer](#).
9. Add more adjustments by pressing the + icon.



***Smoothness** indicates how far in the color spectra the adjustment will be applied; this ensures that selectively changed colors get a natural look.

Save color scheme as ICC

1. [Adjust all colors as desired](#).
 2. Press the presets icon and choose **Save as ICC Profile...**
 3. Name the new ICC profile. The new ICC profile is now stored in the Profiles folder.
 4. Add the new ICC profile to other images from the **Base Characteristics** tool in the **ICC Profile** drop down menu.
- The ICC profile is found in the **Other** section.



Find out how to [create custom camera ICC profiles](#) and [use ICC profiles on multiple computers](#) in the [Tips and Tutorial](#) section.

Save color scheme as Preset

1. [Adjust all colors as desired](#).
2. Press the **Manage Presets** icon and choose **Save User Preset...** from the menu.
3. Check mark the desired preset adjustments and press **Save**.
4. Name the new Color Preset profile. The new Color Preset is now stored in the **Color Editor** folder based in the Capture One Presets folder.
5. Access and apply the new Color Preset to other images from the **Manage Presets** menu. (The new Color Preset can be found under the **User Presets** heading).



Neutralizing skin tones ^{Pro}

1. Go to the [Color Tool Tab](#).
2. Choose the **Skin Tone** tab in the **Color Editor** tool.
3. Use the **Color Picker** to select a color from the image in the [Viewer](#) that is in need of correction. (It may help by enlarging an area of the face/skin to a 100% image view).
4. Adjust the **Smoothness*** slider.
5. Adjust the chosen color(s) using the **Hue rotation**, **Saturation**, **Lightness** and **Uniformity**** sliders. The color(s) will be adjusted instantly in the [Viewer](#).



***Smoothness** indicates how far in the color spectra the adjustment will be applied; this ensures that selectively changed colors get a natural look.

Adjust the **Uniformity slider to pull Hue in the direction of the picked color.

Learn more

Color Editor tips, advice and best practice:

- Working in larger areas of color will avoid giving an image an unnatural appearance. The slice will allow adjustments to all shades of the selected color slice.
- The black circle indicates the picked color value, and the thin black line indicates the end of the smoothness effect.
- It is possible to select just one slice of color from the menu below the sliders or choose global if affecting all colors at once is desired.
- To help determine what areas are affected, check mark **View Selected Color Range**. This will desaturate all colors that are not selected.
- The Saturation slider is created to adjust up to 80% in both directions. Repeatedly de-saturate 2-3 times on selected colors to get black and white areas whilst preserving other colors. It is possible to make up to thirty selective color changes in one image.

- Adjust the uniformity slider to pull Hue in the direction of the picked color.
- ICC profiles can be applied to future work, like presets.
ICC profiles created in Capture One can be transferred to third party applications, to ensure a consistent the color space is used throughout the workflow.

Black & White Tool^{Pro}

BLACK AND WHITE / BW / RGB-READOUTS / COLOR BALANCE

The Black & White tool enables users to convert images into razor sharp monotone photos.

Introduction

The Black & White tool can be used to give portraits a classic dramatic look or help create deep contrasts in nature and landscape imagery. It can be found in the [Color Tool Tab](#). If it has been removed or you'd prefer to be located in another tool tab, simply right click on the Tool Tabs tool bar and select Add Tool>Black & White. Alternatively, you can [add an entirely new Black and White Tool Tab](#) that features all the essential tools together to make producing black and white images even easier.



Video tutorial: Black and White

Learn about Black and White conversion in this video tutorial. (Click on the image to the right). Capture One Pro 7 enables you to easily convert your images to black & white with powerful sliders that let you precisely adjust the color channels and create split toning effects when you convert to gray scale.



Adjust Black and White tones in a color image file

1. Select the intended image for black and white conversion from the [Browser](#).
2. Go to the **Black & White** tool in the [Color Tool Tab](#).
3. Check mark the **Enable Black & White** box.
4. Adjust the color sliders. Use the Red slider to alter all tones mapped to red in the original image and so on.



Create a Split Tone image

1. Select the intended split tone image from the [Browser](#).
2. Go to the **Black & White** tool in the [Color Tool Tab](#).
3. Select the **Split Tones** tab
4. Check mark the **Enable Black & White** box.
5. Adjust the Hue/Saturation slider color values for the the **Highlights** and **Shadows** as desired.



Learn more

- Add a specific Black and White Tool Tab. Right click on the [Tool Tabs bar](#) and select Add Tool>Black & White. (See image left). This [Tool Tab](#) puts all the essential tools in one place to make monotone conversions and image adjustments quick and easy.
- When a desirable look is achieved, [save it as a User Preset](#), in the manage presets menu.



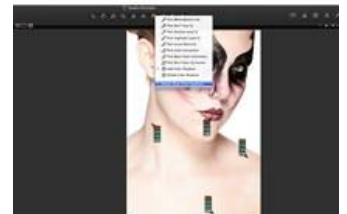
Go to the [Tips and Tutorials](#) section for expert advice including more information on the [Black and White Tool Tab](#) and [monotone Styles and Presets](#).



Multiple RGB-readouts^{Pro}

Capture One provides an option to have multiple RGB-readouts displayed in various areas of a photo.

1. Select the intended image thumbnail from the [Browser](#).
2. Choose the **Readout** picker from the [Cursor tools](#).
3. Click anywhere in the image in the [Viewer](#) to set the readout points.



1. Select the intended image thumbnail from the [Browser](#).
2. Choose the **Readout** picker from the [Cursor tools](#).
3. Click anywhere in the image in the [Viewer](#) to set the readout points.
4. Select **Always Show Color Readouts** from the (picker) [Cursor tool](#) drop down menu.
Readouts will now remain on screen even when another tool is selected.
5. Select **Delete Color Readout** from the (picker) [Cursor tool](#) drop down menu.
Now click on any Readouts that you want to remove.
6. Alternatively, position the readout cursor tool above the readout and press ALT and click to delete it. Hold down shift while deleting a readout, will remove all readouts at once.

- Click and drag any readout to move its position.
- Hide readouts by changing to any other cursor tools unless **Always Show Color Readouts** is selected from the (picker) cursor tool drop down menu
- Readouts are shown with the appropriate channel values depending on what proof profile is selected.

Process Engine

The latest version of Capture One uses an improved process engine as its default setting. Image files that were edited and processed in the older version 6 software may have a different appearance when output using the new version 7 process engine. Switch to the older version if you need to reprocess image files to get the same output result.

Video tutorial: Process engine

Learn about the Capture One Pro 7 Process Engine in this video. (Click on the image to the right). Version 7 is based on an entirely new and groundbreaking image processing engine. With its new Bayer Interpolation Method, it will allow you to achieve vastly superior image quality with excellent color and fine detail from your camera's raw files.



Change the process engine

1. Go to Capture One>Preferences>Image
2. Go to the Default Process Engine and select **Capture One 6**.
3. Remember to switch back to the **Capture One 7** option to attain best results.





Learn More

Links to information regarding the Base Characteristics tool and practical advice about the Colors Tool Tab.

Tips and tutorials

Go to the [Tips and Tutorials](#) sections for expert advice including how to [get creative by using inverse color selections](#) and how multiple Color Readouts pins can help [attain accurate color adjustments](#).

Base characteristics

Click [here](#) to find out more about Base Characteristics.

Exposure

EXPOSURE / LOCAL ADJUSTMENT / BRIGHTNESS / CONTRAST / SATURATION

Use the Capture One Exposure Tool Tab to adjust exposure, contrast, brightness, saturation, levels and clarity.

Managing Exposure

1. Press the **Exposure Warning** icon (see circled) to highlight areas of an image that may be overexposed.
A (default) red color will fill any areas that may be burnt out. (Find out how to [change the Exposure warning settings](#)).
2. Use the [High Dynamic Range](#) tool to help recover loss of detail in highlights and shadow areas.
The **Highlight and Shadow** slider will also affect all colors and shades.
Start by trying to carefully recover the information (pixels) hidden in the highlights and then gently adjust the shadow tones. The Exposure tool will change the appearance of colors.
3. Use [Local Adjustments](#) to alter the exposure if there are specific areas of an image that are overexposed.

Tip: The Exposure tool will change the appearance of colors. Tones will often appear over saturated but this can be remedied by reducing the Saturation Slider value appropriately.



Video tutorial: Exposure Warning

Learn about exposure warnings in this video tutorial. (Click on the image to the right). Use the Exposure Warning tool in Capture One Pro 7 to adjust exposure, contrast, brightness and saturation.



Adjust Exposure

1. Go to the Exposure tool in the [Exposure Tool Tab](#).
2. Use the exposure slider to adjust the value up or down.

Note: This slider is calibrated to provide a range of +/- 2.5 stops. It adjusts the exposure in a similar way to the controls on a camera.



Adjust Contrast, Brightness and Saturation

1. Go to the [Exposure Tool Tab](#).
2. In the Exposure tool, adjust the **Contrast** slider to the right to increase contrast throughout the image. Move it to the left to decrease contrast.
3. The Exposure tool also incorporates a **Brightness** slider that will primarily affect the mid-tones of an image. Move the slider to the left to increase mid-tone contrast or to the right to lighten shadow areas and reduce contrast.
4. Adjust the **Saturation** slider to increase or [decrease](#) the saturation of an image.



Adjust High Dynamic Range images

1. Go to the [Exposure Tool Tab](#).
2. In the **High Dynamic Range** tool, use the **Shadow** slider to adjust dark areas and the **Highlight** slider for bright and over exposed areas.
3. The Auto adjust button (A) will provide a good starting point. (Press the **A** icon).



Video tutorial: HDR Tool

Learn about the High Dynamic Range (HDR) tool in this video tutorial. (Click on the image to the right).

With the HDR tool in Capture One Pro 7, you can bring out even more details in the shadows and highlights. This tool helps you to perfect high-contrast scenes by recovering blown out highlights and opening up dark shadows.



Adjust input levels ^{Pro}

1. Go to the [Exposure Tool Tab](#).
2. In the **Levels** tool, use the **Auto** (A) function or adjust by pulling the low/mid/highlight points.
3. If necessary, press Red, Green or Blue to access and adjust separate R, G and B channels.



Adjust input levels using Shadow and Highlight Picker ^{Pro}

1. Go to the [Exposure Tool Tab](#).
2. In the **Levels** tool, select the **Shadow Picker** (see highlighted in orange) and click on a dark area of your image in the [Viewer](#).
3. Select the **Highlight Picker** and click on a bright area of your image in the [Viewer](#).
4. In the **Levels** tool, use the **Auto** (A) function or adjust by pulling the low/mid/highlight points.
5. If necessary, press Red, Green or Blue to access and adjust separate R, G and B channels.



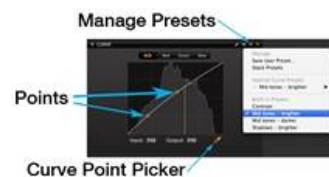
Adjust Curves ^{Pro}

1. Go to the [Exposure Tool Tab](#).
2. In the **Curve** tool, click on the diagonal line to set some points, then pull/push the curve line.
3. You can also add points by selecting the **Curve Point Picker** and clicking on different areas of your image in the [Viewer](#).

Tip: Press the **Manage Presets** icon and use a Built-in Preset as a starting point.

Learn [advanced Curve tool techniques](#).

Note: Levels are used to control the overall tonal distribution of an image. Curves enables users to remap the area within the shadow and highlight limits that are set by the Levels tool.



Video tutorial: The Clarity Tool

Understand how to use the Clarity tool in Capture One Pro 7 in this video tutorial. (Click on the image to the right). The enhanced Clarity tool in Capture One Pro 7 can improve hazy images by adjusting local contrast. The tool now allows negative clarity values, which helps smooth out local contrast in portrait images.



Adjust Clarity: Neutral

1. Go to the [Exposure Tool Tab](#).
2. In the Clarity tool, select **Neutral** from the **Method** drop down menu.
3. A positive value on the Clarity slider will provide increased contrast and a negative value will decrease contrast and sharpness.

Tip 1: A positive value on the Clarity slider helps to reduce haze. This effect is particularly affective when applied to landscape imagery.

Tip 2: A negative value on the Clarity slider creates a softening effect that is particularly affective when applied to a portrait image to smooth out skin tones.



Adjust Clarity: Punch

1. Go to the [Exposure Tool Tab](#).
2. In the Clarity tool, select **Punch** from the **Method** drop down menu.
3. A positive value on the Clarity slider will provide increased contrast and also boost color saturation. A negative value will decrease contrast.
4. Adjust the Structure slider to increase the definition to local areas of an image. The effect can increase edge sharpness in particular.

Tip: Clarity can also be applied as a [Local Adjustment](#).

Note: The effect of the Clarity tool depends on the image it is applied to. In principle, using a positive value with the Neutral Clarity slider preserves color, increases contrast and reduces haze. A positive value from the Punch Clarity slider increases contrast, reduces haze and boosts color saturation, which gives an image more 'Punch'. The effect of increasing the Structure slider (value) is particularly noticeable when applied to images that feature complex structures such as a tree where the branch and twigs stand out and become more pronounced.



Learn more

Go to the [Tips and Tutorials](#) section for more expert advice on the [Levels tool](#) including how to use individual color channels for [creative split toning effects](#), how to [reduce unwanted haze](#) when using telephoto lenses and more information on the [Clarity tool](#) (in Capture One 6).

Saturation

Decreasing the saturation will ultimately turn an image black and white. This in turn will change the histogram from RGB to monochrome although the image will remain in a RGB color space as chosen by the output color space. This tool uses 'intelligent saturation' so it does more than simply affect normal saturation values. The positive values (attained when the slider is moved to the right) are comparable to what third party software often refers to as Vibrance. Vibrance is gentler to the skin tones and will be able to enhance, for instance, a blue sky without over-saturating the rest of the image. The negative values represent regular saturation settings.



Video tutorial: Exposure

Peter Eastway demonstrates how to adjust exposure and High Dynamic Range to get the most out of raw files.



0 Lens Correction Tool^{Pro}

LENS CORRECTION / LCC / GENERIC LENS PROFILE / VIGNETTING

Use the Lens Correction Tool Tab to address a number of unwanted issues commonly associated with lens distortion. (Compatible with RAW files only).

Introduction

The [Lens Tool Tab](#) has three default tools: **Lens Correction**, **LCC** and **Vignetting**.

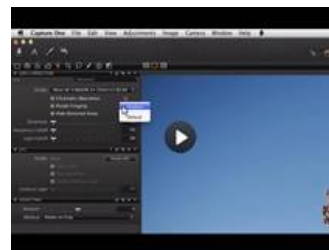
The [Lens Correction](#) tool includes predefined corrections for many popular lenses from major lens manufacturers. Corrections include distortion, [chromatic aberration](#), sharpness and [light falloff](#).

The Generic or [Generic](#) Pincushion Distortion profiles available in the Lens Correction tool address the most detrimental issues related to any simple spherical lens. Complex distortion however, can only be fully corrected with specific preset [profiles](#). Where possible the lens type will be automatically selected in the **Profile** menu. A selection of the most suitable lens correction profiles can be found under the **Recommended Lenses** heading or you can manually select a lens correction profile from the available list.

[Create a LCC](#) (Lens Cast Calibration) profile if a specific lens model is not supported in the Lens Correction tool. [Vignetting](#) can be used to either darken or brighten the edges and corners of an image.

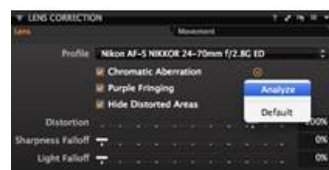
Video tutorial: Lens correction

Learn about lens correction in this video tutorial. (Click on the image to the right). In Capture One Pro 7, your images are automatically adjusted for lens failings using bespoke profiles for popular medium format and DSLR lenses. Fix classic optical issues like distortion, light falloff and chromatic aberration quickly and easily.



Apply a lens profile

1. Go to the [Lens Tool Tab](#) and select the **Lens Correction** tool.
2. Select an image from the [browser](#) and choose a specific lens from the **Profile** drop down menu. (A selection of the most suitable lens correction profiles can be found under the Recommended Lenses heading or select one from the available list).
3. Once a lens is selected check mark the [Chromatic Aberration](#) and [Purple Fringing](#) boxes to remove the lens effects. Next to the Chromatic Aberration check box, select Analyze* for a better correction that is specific to that image.



*Selected lenses will analyze Chromatic Aberration automatically.

Apply a generic lens profile

1. Go to the [Lens Tool Tab](#) and select the **Lens Correction** tool.
2. Select an image from the [browser](#) and choose a generic lens option from the **Profile** drop down menu. (All sliders in the tool are reset; there no default setting for a generic lens).
3. Check mark the option boxes and adjust the Sliders to the desired settings. (A better correction can be achieved using an [LCC profile](#)).



Lens correction: Movement

1. If you are using a lens or camera system that can have movements applied, go to the **Movement** tab in the Lens Correction tool.
2. If the Focal Length and Aperture can be detected, the values will automatically be shown in the corresponding fields. Otherwise manually enter the information.
3. Enter the shift data for the x and y axis. Changing the shift parameters will have a positive benefit on the distortion and light falloff corrections in particular.



LCC test shot

Create a LCC (Lens Cast Calibration) profile if a specific lens model is not supported in the Lens Correction tool.

Either photograph a LCC (Lens Cast Calibration) plate to create a test shot for an up-to-date LCC profile of a particular lens. To get an exact profile and optimal correction, the LCC test shot should be created with the same lens and shutter setting as the intended corrected images. Tilt and Shift adjustments on a camera must also match for best results.

Alternatively, use a similar LCC test shot if you keep a library of previously captured LCC images. (Phase One does not recommend selecting the Dust Removal check box with this generic approach to lens correction).



Video tutorial: LCC tool

Learn about the LCC tool in this video tutorial. (Click on the image to the right). Handling LCC profiles with Capture One Pro 7 is easier with the new specific LCC Tool. You can create LCC profiles for several images at once, and apply them to more images at a time.



Create and apply a LCC profile

1. Import and select the LCC image from the [browser](#). (I.e. the image captured with the white Lens Cast Calibration plate).
2. Go to the [Lens Tool Tab](#). Select the **Lens Correction** tool and press the **Create LCC** button.
3. Check mark the **Wide Angle Lens with Movements** box if you are using a technical camera with a lens wide angle lens and some degree of movement.
4. Check the **Include Dust Removal Information** to create a map to automatically remove dust.
5. Press **Create**.
6. Capture One will now analyze the image and create the LCC profile. (When completed, the check box **Color Cast** is selected. The color differences across the image should now be even).
7. The thumbnail will be labelled with **LCC** to help you keep track of your captures.
8. To Apply the LCC to one or more images (that were captured with the same camera) simply select them both in the thumbnail [browser](#), right click, and choose **Apply LCC**.



Tip: Right click on a thumbnail in the [browser](#) and select **Create LCC...**

Save a LCC as a Preset

1. Click on the **Manage Preset** icon at the top of the LCC tool.
2. Select **Save User Preset...** from the drop down menu.
3. A dialog box will open. Name and save the Preset.



Import LCCs

A LCC library from Capture One 6 can be imported and converted into presets in version 7.

1. Go to the [Lens Tool Tab](#) and open the LCC tool.
2. Click on the action menu icon and select **Import LCC library from Capture One 6...**
3. A dialog box will appear. Press OK.



LCC Options

1. Go to the [Lens Tool Tab](#) and open the LCC tool.
2. Click on the action menu icon and select **Apply LCC Options...**
3. Check mark the **Uniform Light** option box and adjust the slider as desired.
4. Press OK. Now when you [apply the LCC](#), this new Uniform Light setting will override the existing setting.



Vignetting

Vignetting is a controlled exposure adjustment that will either darken or brighten the edges and corners of an image. The edges and corners will be appear brighter when the EV value is added and darker when it is reduced.

1. Go to the [Lens Tool Tab](#) and select the **Vignetting** tool.
2. Select an image from the [browser](#) and choose the desired option from the **Method** drop down menu.
3. Adjust the **Amount** slider to the right to lighten or the left to darken the edges and corners of an image.

Note: Vignetting will be effected by any color tone that is applied to an image including the styles Sepia and Blue tone.



Learn more

Workflow Tips:

- Apply LCCs in bulk by selecting a batch of images that include LCCs. You can also analyze your LCCs in bulk.
- If you have multiple LCCs, Capture One detects whether an LCC should be applied to images following the LCC or before it.
- If you are a photographer who creates an LCC for every frame, you no longer need to add an LCC to your library before applying it.

Go to the [Tips and Tutorials](#) sections for expert advice including how to use the [LCC Calibration](#) feature to create beautiful HDR images in Capture One 6. There is also more information on [Vignetting](#) and a tutorial on how to use the Lens tool to help [achieve uniform light for fine art reproduction](#) and how to [create Presets to deal with Chromatic Aberration](#) (Capture One 6).

Light falloff

Light falloff arises because an image is exposed more at the center of the frame than at the corners. The distance from the lens to the backplane is longer at the edges than it is at the center and, therefore, less light can get through the lens at oblique angles. This effect is most common with wide-angle lenses that are used with a wide-open aperture. If you have a profile for your lens, set the amount to 100% to get a completely flat and even looking image. Otherwise, use a generic profile and manually set the desired amount with care.



Chromatic Aberration and Purple Fringing

Chromatic Aberration (CA) occurs because light of different wavelengths takes different paths through the lens that may not be in focus on the backplane. As most light is a mix of several wavelengths, the lens will focus the colors differently and create color fringes on edges of high contrast areas.

Since CA results from colors that have shifted, a white or light color on a dark background will have colors on either side. The most common manifestations of the error are seen as red/cyan and blue/yellow but others are possible. One of the more unsightly is green/purple but this should not be confused with **Purple Fringing**.

Brass, chrome and other metallic products often give rise to extreme contrast that can generate Purple Fringing. **Purple Fringing** (PF) is, like Chromatic Aberration, an artifact that occurs because a lens interacts differently with light of varying wavelengths. Unlike Chromatic Aberration, Purple Fringing will not usually show fringes of different colors. PF is mostly visible on the edges of very high contrast image areas, such as metallic products or branches on a tree against a bright sky.

Purple Fringing is often seen on images that also show Chromatic Aberration. Wide-angle lenses are more likely to show this artifact.



Sharpness falloff used for soft corners

Soft corners can occur for many reasons and commonly transpire when a wide-angle lens is used. Soft corners are often seen as a desired retro-focus effect. However, Capture One can help correct this effect if it is unwanted with the Sharpness Falloff tool. Set your lens profile to 100% to fully correct this issue (if you have one). Otherwise, experiment to get an appropriate setting.





Composition

The tools in the Composition Tool Tab enable users to control the layout of a photo. Crop, rotate, apply keystone corrections and utilize the Overlay tool when capturing an image for a specific layout or design.

Crop

The Crop tool enables freehand and fixed ratio crop options. It is even possible to crop outside the image area.

Rotation & Flip

Learn how to flip, rotate and even strighten a horizon in an image.

Keystone Correction^{Pro}

Find out how to alleviate perspective distortion using keystone correction.

Overlay Tool^{Pro}

Use the Overlay tool to help capture images for a specific layout or design.

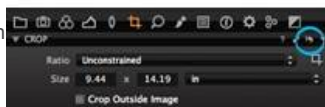
Crop

CROP / ROTATION

The Crop tool enables freehand and fixed ratio crop options. It is even possible to crop outside the image area.

Introduction

The Crop tool is located in the [Composition Tool Tab](#). A crop can be applied freehand or with a fixed ratio. Click the **Reset** adjustments button to revert to the un-cropped image. (See circled icon).



Use an Unconstrained crop on an image

1. Go to the [Composition Tool Tab](#) or select the [cursor tool](#).
2. Select the **Unconstrained** ratio from the drop down menu and drag a crop frame in the [Viewer](#). Depending on your [preference settings](#) there will be a semi-transparent mask hiding the area that is being cropped.
3. The orange numbers on the sides indicate the size of the cropped image.
4. Select another [cursor tool](#) to see the applied crop in its final form.



Add and use Aspect Ratio

1. Go to the [Composition Tool Tab](#).
2. Choose **Add Aspect Ratio** from the **Ratio** drop down menu.
3. Add a name and the ratio dimensions needed in the dialog box.
4. Press OK. The new ratio will appear in the **Ratio** drop down menu.



Copy and apply a crop to one or more images

1. Press the [Edit Select Variants](#) icon.
2. Select the image that you want to copy the adjustment from in the [browser](#). (The thumbnail will have a thick white boarder).
3. Now select the image thumbnails that you want to apply the adjustment to. (The thumbnail(s) will have a thin white boarder in the browser).
4. Press the small double-ended arrow icon (see circled). A dialog box will appear.
5. Press Apply at the bottom of the dialog box. The adjustment will be applied to the selected images.



Crop outside the image area

1. Go to the [Composition Tool Tab](#).
2. In the Crop tool, check mark the **Crop Outside Image** option.
3. Now it is possible to adjust the crop area outside the image area.
4. When another tool is selected the new crop is shown in the [Viewer](#).

Go to the [Tips and Tutorials](#) section for expert advice including more

about [cropping outside the image](#).



Learn more

- Adjust a crop by dragging the edges of the preview inwards (the cursor will turn into a two-way arrow) until the desired crop has been achieved.
- Click within the crop boundary (where the cursor will turn into a cross) and drag the selection to move the entire selected cropped area.
- The original image with the cropping mask is shown in the thumbnails.
- Reselect the **Crop** tool at any time to readjust the crop settings.
- The crop masking can be changed in Preferences. Go to Capture One>[Preferences](#) and select the Crop option to change the opacity and brightness of the mask being used.
- Click the **Reset Crop** adjustments button to undo a crop and revert to the original un-cropped image.



Rotation & Flip

ROTATION / CROP / KEYSTONE

Learn how to flip, rotate and even straighten a horizon in an image.

Straighten lines

1. Go to the [Composition Tool Tab](#).
2. Go to the **Rotation & Flip** tool and select the **Straighten** icon or select the Straighten option from the [Cursor tool menu bar](#).
3. Go to the [Viewer](#) and mark-up a horizontal or vertical line in need of correction. (E.g. Click on a point at one end of a horizon then click on the other end).
4. The image will automatically be corrected when the mouse-button is released.
5. Use the **Angle** slider to fine-tune the straightening.
(Hover your mouse over the slider and change the setting with your scroll wheel if desired).



Straighten or rotate multiple images

1. Press the [Edit Select Variants](#) icon.
2. Select the image (thumbnail) that you want to copy the crop from in the [browser](#). (The thumbnail will have a thick white border).
3. Now select the image thumbnails that you want to apply the crop to. (The thumbnail(s) will have a thin white border in the browser).
4. Go to the **Rotation & Flip** tool and press the small double-ended arrow icon (see circled) .
5. A dialog box will appear. Check mark any necessary actions. (E.g. Rotation and Orientation).
6. Press Apply at the bottom of the dialog box. The adjustment will be applied to the selected images.



Rotate Freehand

1. Go to the [Composition Tool Tab](#).
2. Go to the **Rotation & Flip** tool and alter the orientation by adjusting the **Angle** slider.
(Hover your mouse over the slider and change the setting with your scroll wheel if desired).
3. Perpendicular correction can be done using the **Left** or **Right** buttons.
4. Alternatively, long press the **Straighten** (r) icon and select the **Rotate Freehand** option from the menu.
5. Once **Rotate Freehand** is selected, go to the [Viewer](#) and click and drag the image to the desired angle.



Flip an image

1. Go to the [Composition Tool Tab](#).
2. Go to the **Rotation & Flip** tool and select either **Horizontal** or **Vertical** from the **Flip** drop down menu.
3. The image will instantly get flipped to the chosen option.



Keystone Correction ^{Pro}

KEYSTONE / CROP / ROTATION / LENS CORRECTION

Find out how to alleviate perspective distortion using keystone correction.

Introduction

It is not always possible to get the best angle on a subject and eliminate all distortion. Architecture photographers often have to correct perspective distortion of tall buildings. Capture One Pro gives you the ability to apply keystone correction. You can quickly correct any distortion by using the vertical and horizontal sliders or use the cursor markers to pinpoint lines that should be parallel.

The Keystone function can be operated manually by adjusting individual sliders or you can use the [Auto option](#). The [Auto Keystone Correction icons](#) can be selected beneath the sliders or in the [cursor tools](#). Choose between the automatic vertical, horizontal or full correction.

Tip: Use the local [Copy/Apply functions](#) to apply the settings to multiple images that need the same correction.



Video tutorial: Keystone Correction

Learn about Keystone Correction in this video tutorial. (Click on the image to the right). The powerful keystone correction tool in Capture One Pro 7 can transform warped captures into natural looking images quickly and easily. This video demonstrates how to use the tool to reduce or eliminate perspective distortion.



Apply keystone correction manually

1. Go to the [Composition Tool Tab](#).
2. In the **Keystone** tool, adjust the **Vertical** or **Horizontal** sliders.
3. Adjust the **Amount** slider.
4. Fine-tune **Aspect** if necessary.



Apply horizontal or vertical correction

1. Go to the [Composition Tool Tab](#).
2. In the **Keystone** tool, select the [Keystone Horizontal](#) or the [Keystone Vertical](#) icon.
3. Set the four points to mark up the vertical or horizontal lines that need to be aligned.
4. Press the **Apply** button (Located on the top of the image in the middle of the [Viewer](#)).
5. Adjust the **Amount** and **Aspect sliders** as desired.



Apply automatic vertical and horizontal keystone correction

1. Go to the [Composition Tool Tab](#).
2. In the **Keystone** tool, select the [Keystone](#) icon.
3. Set the four points to mark up the vertical or horizontal lines that need to be aligned.
4. Press the **Apply** button (Located on the top of the image in the middle of the [Viewer](#)).



Hide distorted edges

There may be occasions when you need to hide the distorted edges after applying a keystone correction.

Check mark **Hide Distorted Areas** in [Lens Correction tool](#).

In rare situations you might need to crop outside the image. See [To Crop Outside Image Area](#).

1. Go to [Lens Correction Tool Tab](#).
2. Check mark the **Hide Distorted Areas** option.
3. Distorted edges will now automatically be clipped.



Auto rotate for IQ-series digital back users

The IQ-series digital backs have an integrated motion sensor that automatically logs the angle of a captured image. Press the **A** icon in the Keystone tool to correct an image so that the horizontal angle is square to the ground. If, for example, an image has been captured looking up at a tall building with any perspective distortion, then the **A** (Auto) function will also correct any converging verticals.



Note: Applying a Keystone setting will also adjust the rotation of an image. If you want to undo the Keystone setting and the rotation, remember to press the undo icon for both individual adjustments.

Learn more

Go to the [Tips and Tutorial](#) section to get expert advice including information about [Keystone – 80% Vs 100% correction](#).

Keystone tool icons

There are three **Keystone** tool icons. (See circled)

Keystone icons from left to right: Keystone Vertical, Keystone Horizontal and Keystone. (The active icon will turn orange).

Tip: The keystone keyboard shortcut is **k**.



Overlay Tool^{Pro}

OVERLAY / CROP / COMPOSITION

Use the Overlay tool to help capture images for a specific layout or design.

Introduction

The Overlay tool provides advanced composition assistance and is commonly used when [shooting tethered](#). This function is often used to shoot an image that will match a specific layout. For example, an image could be captured for a magazine cover where space needs to be left for a masthead and headline copy.



Use an overlay

1. Go to the Overlay tool in the [Composition Tool Tab](#).
2. Drag and drop an image file (with the magazine headlines and copy) into the Overlay box that states 'Drop image here'.
3. Alternatively, select an image using the **File** option below.
4. Check mark the **Show** box.
5. Alter the Opacity, Scale and placement sliders as needed.



Learn more

It is best practice to use a .PSD file for an overlay with no background layer. This will ensure that the magazine mast head and headlines (seen in the examples above) can be seen clearly over the image.

The Move Overlay hand tool (circled) is a quick way to adjust the position of the overlay file. Select the tool (it will turn orange once active), go to the [Viewer](#), then click and drag the file into an appropriate position.





Details

The Details Tool Tab includes tools for sharpening, noise reduction, Moiré and spot removal.

Sharpening and Focus

Check focus and apply sharpening.

Noise Reduction

Remove noise, add grain and avoid Moiré.

Dust and Spots^{Pro}

Remove unwanted dust and spots.

Sharpening and Focus

SHARPENING / NOISE REDUCTION / GRAIN / HIGH ISO

Check focus and apply sharpening.

Video tutorial: Checking focus

Learn about the Focus tool in this video tutorial. (Click on the image to the right). With the Focus tool, Loupe tool and Focus Mask tool in Capture One Pro 7 you get an instant true view of image sharpness, a powerful 400% zoom, and the ability to view focus sharpness on an entire thumbnail of pictures at once.



Check focus (without zooming into the Viewer)

1. Go to the [Details Tool Tab](#).
2. The **Focus** tool shows a section of the image that can be magnified up to 400%.
3. Use the **Pick Focus Point** icon to select a desired area (in the [Viewer](#)) to inspect in detail.
4. Adjust the magnification on the slider below the window.
5. Select the presets to access different sizing options (of Medium or Auto Size) for the Focus tool window.



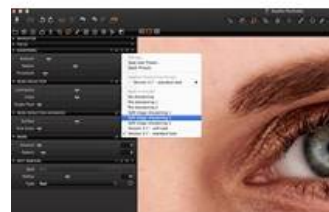
Check sharpness in the Viewer (without using zoom) ^{Pro}

1. Press the **Focus Mask** icon (circled in blue).
2. The Focus Mask will automatically display sharp areas with a (default) green marking.
3. Go to Capture One>Preferences to adjust the sharpness settings.
Read more on [Preferences](#).



Sharpen an image file

1. Go to the [Details Tool Tab](#).
2. Either set [Viewer](#) to 100% or choose a sharp area with the picker in the **Focus** tool.
3. Press the **Manage Presets** icon to access a variety of sharpening settings.
4. Fine-tune the desired setting using the sliders.
5. Use the Hand tool to check other areas of the image at 100%.



Learn more

The effects of sharpening and noise reduction are shown as they appear on the final image that is displayed in the [Viewer](#).

Try this workflow if you are not experienced in applying Sharpening to an image:

- First, sharpen the fine detail in the image.
Use the capture or raw pre-sharpening setting.
(In the Manage Preset menu)
- Secondly, a more aggressive sharpening affect can be used but this should be applied after the image has been sized according to desired printing dimensions



Noise Reduction

NOISE REDUCTION / HIGH ISO / GRAIN

Remove noise, add grain and avoid Moiré.

Capture One allows the removal of luminance and color noise from images using the Color and Luminance noise reduction sliders. Luminance noise exists in every digital image. Noise is caused by the light sensitive chip, regardless of ISO. Normally this noise is more visible at high ISO values. Higher Noise levels at high ISO values are caused because the signal has been amplified.

Please note that Capture One automatically adds an amount of noise reduction based on individual image evaluation.

Video tutorial: Noise reduction

Learn about the noise reduction in this video tutorial. (Click on the image to the right). In Capture One Pro 7 every camera has its own noise profile, customized by our image quality experts, and color noise and luminance noise will be removed from any image by default.



Remove noise from image files

1. Go to the [Details Tool Tab](#).
2. The **Noise Reduction** tool will display the auto adjustment settings.
3. Use the [Luminance](#) slider to adjust the level of luminance noise.
4. Use the [Color](#) slider to adjust the level of chromatic noise.

Note: Adding too much noise reduction may give an image a soft appearance.



Get a smoother image surface (without losing sharpness) ^{Pro}

1. Go to the [Details Tool Tab](#).
2. Go to the **Noise Reduction Advanced** tool.
3. Adjust the **Details** slider to smooth the surface of an image.
4. The default setting of 50 produces an even balance between image detail and noise. Adjust this setting to a smaller value to achieve a smoother surface. A large value produces more fine detail with improved edge definition. However, a higher setting can also produce more grain especially with images captured at a high ISO.



Avoid moiré ^{Pro}

1. Go to the [Details Tool Tab](#).
2. Go to the **Moiré** tool.
3. Zoom to 100% in the [Viewer](#) and keep the Moiré area visible.
4. Adjust the **Amount** value first, followed by the **Pattern** value, bit-by-bit in small increments.
5. When the Moiré has disappeared do not increase the **Amount** or **Pattern** values.



Add grain

1. Go to the [Details Tool Tab](#).
2. Go to the **Noise Reduction Advanced** tool.
3. Set the starting point by using the presets: High/low ISO look.
4. Adjust the **Fine Grain** and **Details** sliders to achieve the desired look.



Remove long exposure artifacts and high ISO noise ^{Pro}

1. Go to the [Details Tool Tab](#).
2. Go to the **Noise Reduction** tool.
3. Use the **Single Pixel** slider to reduce the artifacts of a long exposure.
4. The higher the number, the harder the tool works.
Learn more about the [Single Pixel slider](#).



Learn more

Discover more about [Luminance](#), [Color](#), [Moiré](#), [Fine Grain](#) and the [Single Pixel Slider](#).

Luminance

This slider removes the pattern-like noise that is often present in shadow areas. The default setting for Luminance is 50. Increase the setting value for images that display displeasing noise levels and check the effect in the Viewer at 100% magnification.



Color

This slider removes color noise from images that are typically noticeable as subtle green/magenta patterns. It is very difficult to recommend specific settings as noise varies from camera to camera, but the program defaults provide a good starting point. The Viewer provides a clear view of the effect of filters on image noise.

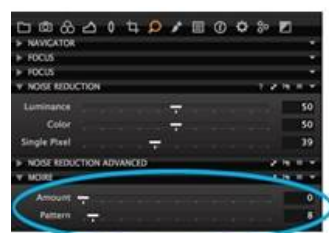


Moiré

In simple terms Moiré can occur when capturing a subject with fine pattern details. An image sensor may reproduce this pattern with a Moiré effect because it lacks resolution. Moiré can be an issue when photographing clothes and can occur in architecture photography.

The simplest way to avoid Moiré is by adjusting the position of a camera by moving it back/forward while photographing and/or changing your aperture setting.

When working with the Moiré tool, check areas that naturally have narrow stripes or a stripe-like pattern; if these have disappeared gradually turn down the Amount and Pattern and re-check the original



Moiré issue.

Fine grain

An image file may appear too polished after adjusting the Details or the [negative clarity settings](#). If this is the case, it can be a good idea to add a bit of structure by adding Fine Grain in the image, which will create a more natural look.

Increase the Fine Grain setting with caution. Use in the right amount in conjunction with the Details slider. Increases to the Fine Grain setting will produce the appearance and feel of high ISO photography. However, adding Fine Grain can achieve more than just a high-ISO look, as it can also reduce or remove banding when it occurs.



Single pixel slider

Images that are exposed using a long shutter speed may be susceptible to the occasional 'hot-pixel', which is a single white pixel that should appear dark. The Single Pixel slider can be used (in the Noise Reduction tool) to eliminate hot-pixels although it can also affect the rest of the image. The filter will analyze single pixels compared to the surrounding area and correct the errors. But apply adjustments appropriately as the Single Pixel effect is very powerful especially at its maximum 100 setting.

The Single Pixel slider, like many other adjustments tools should always be used with caution and in moderation. Remember to try and check the final result before processing.





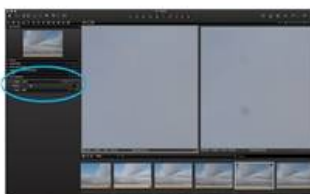
Dust and Spots^{Pro}

DUST AND SPOTS / SPOT REMOVAL / MOIRÉ

Remove unwanted dust and spots.

To remove dust

1. Go to the [Details Tool Tab](#).
2. Open the **Spot Removal** tool.
3. Zoom the image in the [Viewer](#) to 100%.
4. Select **Dust** in the **Type** drop down menu.
5. Click on any dust particles in the [Viewer](#). (Ensure the dust cursor is selected. See the orange circle).
6. Adjust the size of each circle to match the size of the spot by dragging the line at the edge of the circle or by adjusting the Radius slider.
7. The circle is movable. Place the cursor in the centre of the circle and drag and drop to change its position.
8. Repeat steps 5 to 7 to remove more individual dust particles. Switch between the individual circles by using the Spot drop down menu or use the arrow buttons.
9. Remove a spot by pressing the - (minus) button.



To remove spots

1. Go to the [Details Tool Tab](#).
2. Open the **Spot Removal** tool.
3. Zoom the image in the [Viewer](#) to 100%.
4. Select **Dust** in the **Type** drop down menu.
5. Click on any spots in the [Viewer](#). (Ensure the spot cursor is selected. See the orange circle).
6. Adjust the size of each circle to match the size of the spot by dragging the line at the edge of the circle or by adjusting the Radius slider.
7. The circle is movable. Place the cursor in the centre of the circle and drag and drop to change its position.
8. Repeat steps 5 to 7 to remove more spots. Switch between the individual circles by using the **Spot** drop down menu or use the arrow buttons.
9. Remove a spot by pressing the - (minus) button.



Learn more

- Dust can be commonly seen in similar patterns on all images from one session. The dust can appear on the front plate of a digital back; this is why a dust spot will reappear out of focus on sequential following shots. To save time, use the [Global Copy and Apply](#) buttons to alter multiple image files. (See image)
- Alternatively, make a local copy of the dust spots and paste the dust spot setting into the rest of the session. ALWAYS check image files when automatically removing spots.
- The Spot Removal tool is created to find the sharp edges and remove the spot by analyzing the underlying colors and structure.



Local Adjustment

LOCAL ADJUSTMENT / EXPOSURE / COLOR EDITOR / SHARPENING / MOIRÉ

The Local Adjustments Tool Tab allows you to create layers and work on targeted areas of an image.

Introduction

Local Adjustments can be used to adjust selected areas of an image (e.g. specific areas that are overexposed). Start by adding a Layer and selecting the Brush. You can alter the Brush Size and Hardness, Erase Local Adjustments and customize local adjustments settings (e.g. **only display mask when drawing**).

Disable a Layer by removing the check mark in the Local Adjustments tool. The Background Layer cannot be disabled or deleted. Remember to select the Background layer to apply global changes to the whole image.



Video tutorial: Local Adjustments

Learn about local adjustments in this video tutorial. (Click on the image to the right). Capture One Pro 7 comes with improved and even more powerful options for doing Local Adjustments. The non-destructive Local Adjustments let you edit selective parts of an image for unlimited creative control and results. You can handle the most common retouch jobs with a few strokes and control colors, exposure, contrast, brightness, saturation, sharpening and moiré in targeted areas of your image.



Add or remove a new layer

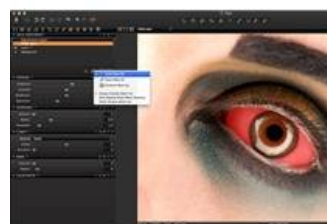
1. Go to the [Local Adjustments Tool Tab](#).
2. Click plus/minus icon to create or delete a layer.
3. Name the **Layer** or press return and it will be named Layer 1,2,3 etc.

Note: A layer that is currently selected is highlighted in orange.



Draw a Mask and apply a Local Adjustments in a layer

1. Go to the [Local Adjustments Tool Tab](#).
2. Select a layer in the Local Adjustments tool. (It will turn orange once active).
3. Select the Brush icon in the Local Adjustments tool or the [Cursor tool bar](#). Long press the Brush icon and choose the **Always Display Mask** or **Only Display Mask When Drawing** option. The cursor changes to a (double) circle with a cross-hair indicating the center of the brush.
4. Draw a mask on the image. The selection will appear in semi-transparent red. Remove any unwanted part of the mask by selecting



Erase Local Adjustments and drawing over the semi-transparent red areas.

5. Select a tool (e.g. Exposure) and adjust by dragging a slider.
6. Remember to select the Background Layer in the Local Adjustments tool to make any global adjustments to the whole image.

Tip: Switch between the Draw and Erase brush tools by using the keyboard shortcuts **b** and **e** or simply press and hold the alt key.

Change brush size and hardness

1. Select the Brush icon in the Local Adjustments tool or the [Cursor tool bar](#).
2. Right click anywhere in the image [Viewer](#) or click on the Brush Settings (icon circled in blue).
3. A Brush Settings panel will appear. Adjust the sliders to set the desired size and hardness of the brush.

Tip: Use square brackets (on the keyboard) to quickly adjust the size of your brush. Press [or] to decrease or increase the brush size respectively.



Enable pen pressure support

Capture One Pro can detect the pressure applied when using any type of pen and graphics tablet from manufacturers such as Wacom.

1. Select the Brush icon in the Local Adjustments tool or the [Cursor tool bar](#).
2. Right click anywhere in the image [Viewer](#) or click on the Brush Settings (icon circled in blue).
3. A Brush Settings panel will appear.
4. Now check mark the **Use Pen Pressure** option box.

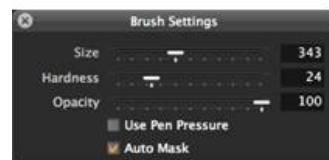
Tip: Use the other end of a Graphics Tablet pen as an eraser. Alternatively, press and hold the alt key (Mac/PC) to change the Brush tool into an eraser.



Use the Auto Mask: Part 1

The Auto Mask function is ideal for making quick selections of defined areas such as the sky in a cityscape image or a (plain) background in a studio model shoot.

1. Select the Brush icon in the Local Adjustments tool or the [Cursor tool bar](#).
2. Right click anywhere in the image [Viewer](#) or click on the Brush Settings icon.
3. A Brush Settings panel will appear. Check mark the **Auto Mask** option box.



Use the Auto Mask: Part 2

1. Go to the [Viewer](#). Adjust the size of the brush and draw over the desired areas.
2. Enlarge the zoom slider to get a closer view of the edge of your selection; in this case where the sky and buildings meet.
3. Notice that the cursor has two circles with a cross in the middle. It is important to ensure that the inner circle only comes into contact with areas that you want included in the selection. Do NOT let the inner circle touch any areas that you want omitted from the selection; in this example, the inner circle does not touch the buildings.
4. It is best practice to apply numerous small selections instead of a single large one. Once you've finished, the (semi-transparent red) mask will snap into place. In this example, only the sky is selected.
5. If there are any unwanted parts of the mask, remove them by selecting the **Erase Local Adjustments** (e) brush and drawing over the semi-transparent red areas.
6. Remove the semi transparent red mask by selecting the **Never Display Mask** from the drop down menu in the Brush tool.
7. Make any necessary adjustments once the selection is complete. Here, the Exposure, Contrast and Saturation sliders have been



adjusted.

- Remember to select the Background Layer to make any global adjustments to the whole image.

Copy and invert a Local Adjustment selection

- Go to the Local Adjustments tool.
- Select a layer with an existing mask.
- Copy the local adjustment selection from one layer to another layer by clicking on the action menu (downward arrow) icon and selecting the **Copy Mask From** option.
- Invert a local adjustment by selecting the **Invert Mask** option from the action menu.
- Now apply any desired adjustments to this new selected area.



Fill mask

The Fill Mask option (in the action menu) is ideal to quickly fill in large or intricate areas of a layer mask selection.

- Draw around the edge of the area that you want to select.
- Ensure that the selection joins up. See the example (top) photograph where there is a continuous selection around the water of this aerial coastline image.
- Go to the action menu icon and select **Fill Mask**.
- Now apply any desired adjustments to this selected area.



Draw with a particular Local Adjustments directly

- Go to the [Local Adjustments Tool Tab](#).
- Select a layer in the Local Adjustments tool. (It will turn orange once active).
- Long press the **Brush** tool and select **Never Display Mask** from the drop down menu.
- Select one or more tools and set the slider to a particular value. In this example the Exposure and Contrast sliders were adjusted.
- Draw the local adjustment. In this example the eye (on the left) has been selected.
- If needed, long press the Brush tool and select **Erase Local Adjustments** to remove any unwanted areas of the mask.



Tip: Use the keyboard shortcuts b and e to switch between the Draw and Erase brush functions tools respectively.

Create a Gradient Mask

- Go to the [Local Adjustments Tool Tab](#).
- Long press the Brush tool and select **Gradient Mask** (g) from the drop down menu.
- Click and drag the cursor over the desired image area in the [Viewer](#). A new layer will be automatically created.
- The graduation will be denser from where you first click on the Viewer and fade to the point of where you drag and release. If your not happy with the selection, a new graduation can be made to instantly override the previous section.
- Adjust the sliders in the Color Editor and/or the Exposure, Sharpening, Moire and Clarity tools as desired.
- A Gradient Mask can be edited by using the **Erase** (e) or **Draw Mask** (b) brush.
- The Gradient Mask adjustment layer can also be [copied and applied](#) to other image files.



Find out an alternative way to [create a graduation mask](#) in Capture One 6. (The Gradient Mask is only available in Capture One 7).

Learn more

Go to the [Tips and Tutorial](#) section to get expert advice including how to [Add Contrast in a Local Adjustment Layer](#) and [invert a mask](#).

Styles and Presets

STYLES / PRESETS / METADATA / VIEWING IMAGES

Find out how to create and apply Styles and Presets.

Styles Overview

- Using Styles can optimize workflow and save time when you need to apply a certain look to multiple images.
- A Style can comprise of a number of different settings including adjustments, lens correction, keystone, base characteristics and metadata information.
- You can create your own Style from the Adjustments Tool Tab. Any combination of settings that are copied to the Adjustments Clipboard can be saved as a new Style.
- Built-in and User Styles can be accessed in the Styles Library. (Adjustments>Styles>Built-in Style).



Apply a style ^{Pro}

1. Select an image in the [browser](#).
2. Select the Style icon in the top tool bar. Note: You can add/remove icons. See [Customize the Toolbar](#).
If you have Quick tab then click Styles & Preset tool. For more details on the Tool tab, see [Workspaces](#).
3. Select the **Built-in-Styles** or **User Styles** and preview the look of your image while scrolling the list of existing styles.
4. Select the desired Style to apply it to the image.



Create a style ^{Pro}

Perform your preferred editing changes, select the image and follow these basic steps:

1. Go to the [Adjustments Tool Tab](#).
2. Go to the **Styles & Presets** tool and click on the + (plus) icon or select **Save User Style** from the drop down menu.
3. The Save dialog will open. Uncheck the settings that you do not want to include in the Style.
4. Name and save the Style.
5. Go to the drop down menu in the Styles & Presets tool and select **User Styles** to access all saved Styles for future use.



Tip: Press F2 or select Image>New variant to get a copy of the original photo. This way you can work on the style while comparing the original to the altered photo.

Once a Style is saved on your computer it can be imported and shared by other users. The Capture One style format **.costyle** can be copied to other computers or platforms.

Delete a style

1. Go to the **Styles & Presets** tool and select **Delete User Style** from the drop down menu.
2. Select the **User Style** that you want to delete. A Delete dialog box will

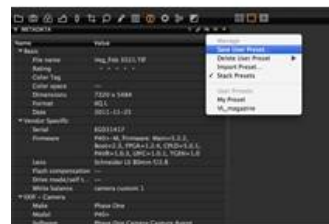
open.

3. Press **OK** to confirm that you want to delete this Style.



Preset overview

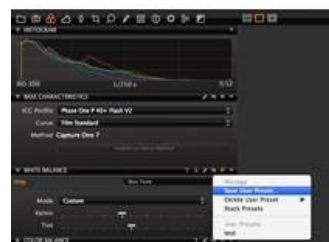
- A Preset is a group of settings belonging to one tool. For example, you can create a Preset containing keywords from numerous metadata categories (E.g. IPTC Contact and IPTC Image).
- A Style can contain any number of Presets or ungrouped settings.



Create a Preset

1. Click on the **Manage Preset** icon at the top of a tool.
2. Select **Save User Preset...** from the drop down menu.
3. A dialog box will open. Name and save the Preset.

In some cases the creation of a Preset involves taking an extra step. See [To create a Metadata Preset](#) for more information.



Stack or un-stacked Styles and Presets

Presets are un-stacked by default (only one valid Preset related to a tool). In some cases it could be useful to stack and merge Presets. If you have more than one metadata preset you might not want these to be merged into a "collected" metadata preset (e.g. your profile and a client profile).

Access the Stack option:

- Go to the [Adjustments Tool Tab](#) and select or deselect the **Stack Styles** option in the Styles & Preset menu.
- Click on the Manage Presets icon for a particular tool and select or deselect the **Stack Presets** option in the menu.

Find out about [Stacking Presets and Styles](#) in the [Tips and Tutorials](#) section.



Learn more

- Always consider whether you want to include the White Balance setting in a Style. It is best practice to set this value manually.
- Applying more than one Style to an image will result in the latest applied Style overriding any previous settings. (This will happen as the two Styles may, for example, have two different Exposure settings).

Global Auto Adjustments

Global Auto adjustments can correct six parameters including the White Balance, High Dynamic Range, Levels and Rotation.



- [Apply global adjustments](#)

Apply global adjustments

Global Auto adjustments can be applied by pressing the large A icon found in the toolbar. This Auto adjust feature can correct six parameters including the White Balance, High Dynamic Range, Levels, Rotation and Keystone*.

Click and hold the A icon to reveal a drop down menu and checkmark the options that you want to automatically adjust. (These options can also be accessed and selected in the Adjustments>Auto Adjustments menu item).



*Auto Keystone adjustment is only applicable to images captured with an [IQ-series Phase One digital back](#).



Organizing Photos

Capture One provides a variety of ways to organize your images. You can add metadata to images and use search and filter to organize your photos.

Catalogs

Create and utilize a catalog in Capture One Pro 7

Working in Sessions^{Pro}

A Session can be used as a project container to store folder locations. Find out more...

Albums and Folders

Use albums and Selects Folder as a key organizing element in a Capture One Session or Catalog.

Smart Albums

A Smart Album is a filtered album containing a subset image collection. Discover the benefits.

Star Rate and Color Tag Images

Use stars ratings and color tags to help organize images.

Search and Filters

There are numerous ways to search an image collection to help you find, sort and organize images.

Metadata

The Metadata tool allows you to insert keywords and specific information in addition to the basic metadata from a camera. Find out more...

Media Pro

Find out how to create and import a Media Pro Catalog in Capture One Pro

Glossary

Commonly used terms explained...

Catalogs

Create and utilize a catalog in Capture One Pro 7

For more information, go to the [main Catalog section](#).

Create a Catalog

1. Select File>New Catalog... Or use keyboard shortcut shift+cmd+N.
2. A dialog box will appear. Fill in the Name field and select a Location for the catalog.



Video tutorial: Catalogs

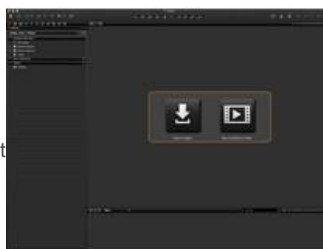
Learn about catalogs in this in depth video tutorial. (Click on the image to the right). A catalog is the primary method of file organization and viewing in Capture One Pro 7. Catalogs contains all the information needed to find and display any images added to the catalog including metadata and even what visual adjustments. With Capture One Pro 7 you can easily switch between multiple catalogs without having to restart or re-launch the software.



Import Images into a Catalog

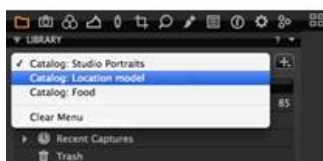
There are three ways to import images into a catalog in Capture One:

1. Import is the normal procedure. Press the import icon (arrow icon in middle or the top left of the UI) or go to File>Import Images... Find out about the Import dialog box [here](#).
 2. Shoot from a supported DSLR or digital back – Images will go to the active Catalog by default or it is possible to choose a location.
 3. Import a Media Pro or Expression Media Catalog. Go to File>Import Catalog>MediaPro Catalog...
- Please note that Capture One will only recognize image files and not PDFs and Word/Excel documents etc.



Switch Between Catalogs

1. Go to the Library tool tab and select a catalog from the drop down menu.
2. A catalog will open instantly [in a new window](#).



Folders Tool

The Folders tool lets users see where catalog files are located. The

subheading Catalog shows if there are any images placed inside the catalog.

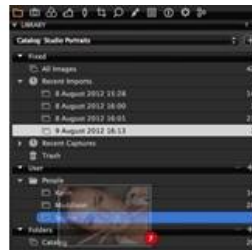
Essential information:

- Right-clicking on the folder will show a number of options including one to reveal the complete file system hierarchy.
- Click on the plus icon (circled) to add folders for the catalog database to recognize. This can be useful if you want to move images from one folder to a new folder. Remember to always complete actions like this within Capture One Pro 7 so that the Catalog database can keep track of changes.
- Click on the minus icon (circled) to remove a folder from this section.



Organise a Catalog: Create a Group

1. Go to the Library tool and press the + (plus) icon at the top of the User tab.
2. Select one of the [four options](#).
3. In this example, a Group has been selected and it has been named *People*.
4. Next, it is possible to add a number of projects or albums within the group. An Album has been selected to help organise the different models within the Studio Portraits catalog.
5. Drag and drop selected image files from the catalog into the newly created Album.



Shared Catalogs

It is possible for several people to share and work on the same catalog. it is also possible to lock a catalog (restricting it to a 'View Only' mode) to ensure no changes can be made to it.

To lock a catalog...

1. Go to File>Lock Catalog...
2. A dialog box will appear. Press the Lock button and the window will reopen.
3. A locked catalog can be opened by multiple users simultaneously, but no changes can be made to it. Notice the icon in the bottom right corner of the thumbnail. (See circled). All editing tools will also become disabled.
4. Go to File>Unlock Catalog... Press the Unlock button to remove the restrictions.



Learn More

Find more about [Catalogs](#) and the following subject matter:

- [Import and Name Files](#)
- [Filters](#)
- [Add Star Ratings and Color Tags](#)
- [Fixed Menus and Albums](#)
- [Offline Browsing](#)
- [Virtual Organization within a Catalog](#)
- [Catalog Strategies](#)

Working in Sessions^{Pro}

SESSIONS / WORKFLOW / WORKSPACES

A Session can be used as a project container to store folder locations. Find out more...

Use the Sessions function to organize all your work and any client project. Sessions enables you to store all files as a complete project that includes RAW files, setting files, library files, output files and paths to drives used in a project. For quick access and fast loading of folders you can create [favorite folders](#) for the locations used in a particular project.

Sessions is especially useful when you are shooting tethered. Simply [create a tethered session](#), plug in the camera and capture images directly to Capture One. This saves time compared to importing images after a shoot. [Shooting tethered](#) in Capture One can also help you get superior control. A shoot can be scrutinized as it happens, to help you fine-tune image parameters.

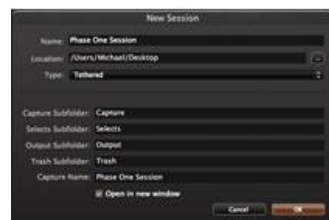
Video tutorial: Sessions

Watch this in depth video guide to sessions. (Click on the image to the right). Sessions enable you to store all files as a complete project including RAW files, setting files and output files.



Create a New Session

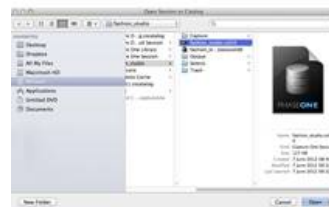
1. Select File>New Session. (Alternatively, go to the [Library Tool Tab](#) and [press the + icon](#) located next to the [Switch Session/Catalog](#) menu).
2. Name the Session.
3. Rename folders if desired.
4. Decide on the placement of the Session folders.
5. Note that a tethered session will contain a Capture Folder.
6. Press OK.



Open a Session

Choose one of **four** ways to open a Session:

1. Choose File>Open Session. Next, Browse the Session file and open Sessionname.COL50.
2. Choose File>Open Recent Session. Choose a Session (or [catalog](#)) from drop down menu. (This menu displays the previous ten sessions/catalogs).
3. Drag and drop the Sessionname.COL50 file on to the Capture One icon located in your Dock. (Mac)
4. Double click on the Sessionname.COL50 file and it will automatically open in Capture One.



N.B. Once a session is completed, close the window; all adjustments to files are instantly stored.

Delete Files From a Session

1. Select a file or [multiple files](#) to be deleted in the [Browser](#).
2. Press **Backspace** on your keyboard. Alternatively, press the [trash icon](#) on the [toolbar](#).

- [illegible]

The screenshot shows the Capture One application window. The 'File' menu is open, displaying a list of actions. The 'Session' folder is highlighted in the left-hand 'LIBRARY' panel. The main workspace is currently empty.

- [Learn More](#)

Tip: When **moving a Session**, the session subfolders should be linked relative, to assure automatic update of the link. If the link is absolute, you will loose connection to the folders when changing location.

PHASEONE

Albums and Folders

FOLDERS / SMART ALBUM / RATING / FILTERS / METADATA

Use albums and Selects Folder as a key organizing element in a Capture One Session or Catalog.

Albums and Folders

Album folders are virtual image collections. There are three primary ways to create a new Album:

1. Go to File>New Album.
2. Right click (and select New Album) in Library Tool.
3. Go to the User tab in the Library Tool. Press the + icon and select New Album.

Find out more about [Albums and how to use them here](#).



Add Images to an Album

A straightforward way to add images to a folder is to drag and drop (selected) thumbnails from the [Browser](#). Images can also be dragged from a Capture One folder to a file system folder and vice versa, if the operating system supports this action. You cannot drag images or groups of images into a Smart Album; only into a simple or favorite folder.



Selects Folder

The Selects Folder (previously known as the Move-To folder) is automatically created when a new session is started. It is designed to enable users to quickly and easily move image files. Once an image is selected, users simply need to press the 'move to selects' button on the toolbar and the location of the file will change to the assigned folder* (see circled).

Tip: To quickly move an image to the Selects Folder, right click on a thumbnail in the browser and select **Move to Selects Folder**. Alternatively, use keyboard shortcut **ctrl+j** (PC) or **cmd+j** (Mac).

*The Selects Folder is located in the Session folder – between the Output and Trash folder.



Selects Collection

It is possible to assigned any folder to make it a Selects Collection when you want to quickly transfer images from one folder to another. The Selects Collection function can come in particularly useful when you want to edit and move your best images into a different folder whilst browsing through multiple other image collections.

1. Create and name a new Catalog.
2. Right click and select **Set as Selects Collection** to assign a folder.
3. Now browse image collections and click the Selects Folder icon (located in the top left tool bar) whenever you find an image that you want to add to the new folder.

N.B If you don't want to physically move the images, then create a [Smart album](#) to represent a collection of references to the images.



Smart Albums

SMART ALBUM / FOLDERS / FILTERS / METADATA / BATCH RENAME / LIBRARY

A Smart Album is a filtered album containing a subset image collection. Discover the benefits.

Introduction

A Smart Album only contains the references and adjustments that will be applied to all views of the image. You can search and/or filter within a Smart Album. This will help to narrow down a collection of images to get a smaller subset to work on and accelerate workflow; e.g. Filter all images rated with three or more stars in the Smart Album that need retouching and finalizing.

Smart Albums will contain images located in a Catalog or Session folders (i.e. Session Folders, Session Albums and Session Favorites folders).



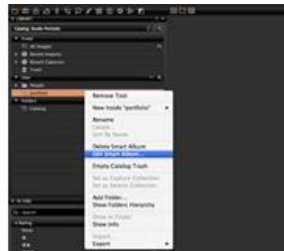
Create a Smart Album in the Library Tool

1. Select File>New Smart Album.
2. Name the Smart Album and add a filter criteria. If no filter criteria are selected, then the Smart folder will include all the images in the catalog or session folders (albums and favorite folders).
3. To populate the Smart Folder with images, see [Edit Smart Album](#).



Edit a Smart Album

1. Right click on a selected Smart Album in the Library Tool and select **Edit Smart Album...**
The Filter Collection dialog box will open and display the criteria that were created earlier.
2. Change one or more criteria. Add more criteria by clicking on the + icon.
3. Press OK. The Smart Folder is now updated and will only contain images that match the filter settings.



Create a Smart Album from Filtered Collection with Multiple Criteria

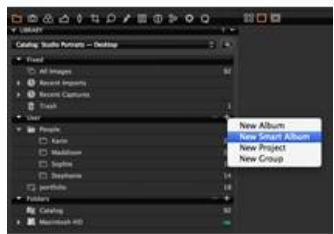
1. Click the area (with three dots) on the right side of the search field. (This area is sometimes highlighted in orange). A Search Collection dialog box will appear.
2. Add custom fields by clicking on the + icon. Choose a criteria from the drop down menus.
3. Any customized filter can be saved as a Smart Album by clicking **Create Smart Album** option at bottom of the dialog box
4. This Smart Album will now be located in the Library Tool with a default name. Give the Smart Album a name.



Can I Use a Smart Album in a Catalog?

Yes. Album folders are virtual collections that offer an easy way to organize images from different folders, without having to create duplicate images in the same folder. Smart Albums are populated automatically by images that match the album's criteria. Capture One comes with a

selection of Smart Albums that are already set up in the library. You can also create your own Smart Albums.



Star Rate and Color Tag Images

RATING / SMART ALBUM / FILTERS / METADATA

Use stars ratings and color tags to help organize images.

Ratings and tags can be altered throughout the editing process. There are several ways to apply ratings and tags to help filter your image collection and make searching for files quick and easy. You can combine a star rating with a color tag or use one exclusively.

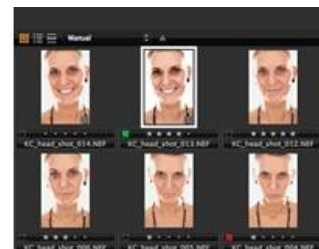
Add Star Ratings and Color Tags in the Viewer

1. Color tags and star ratings can be selected in the bottom right corner of the [Viewer](#).
2. Click on the box icon to select a desired color tag.
3. Press on a dot to star rate an image from 1 to 5.
Tip: Press 0 (zero) on your keyboard to remove a star rating.



Add Star Ratings and Color Tags from the Browser

1. Select a thumbnail in the [Browser](#). (The thumbnails should be displayed in either the [grid](#) or [filmstrip](#) view).
2. Go to the ratings bar at the bottom of the thumbnail and click on the box icon to select a desired color tag or a dot to star rate an image from 1 to 5.
3. Alternatively, select the [list](#) view. Go to the Rating and Color columns to select a desired tag or star number.
Tip: Press 0 (zero) on your keyboard to remove a star rating.



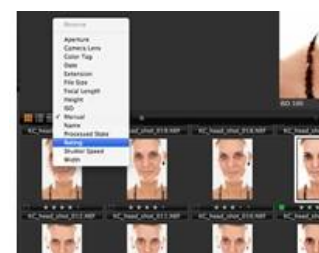
Add Star Ratings and Color Tags in the Filters Tool

1. Select [one or more thumbnails](#) in the [Browser](#).
2. Drag and drop the thumbnail(s) on to the desired star rating or color tag in the [Filters tool](#).
Tip: Press 0 (zero) on your keyboard to remove a star rating.



Sort Images Using Star Ratings or Color Tags

1. Go to **Sort** field at the top of the [Browser](#) and select **Rating** or **Color Tag** from the drop down menu.
2. Alternatively, go to the [Filters tool](#) (in the Library tool) and click on the desired number in color tag and rating tabs.
3. All images that match the selected rating or tag criteria will be displayed in the Browser.



Add Star Ratings From Your Keyboard

1. Select a thumbnail in the [Browser](#).
2. Press numbers 1 to 5 on your keyboard to select a desired star rating.
3. Press 0 (zero) on your keyboard to remove a star rating.

Learn More

- Star Ratings and Color Tags are embedded into the metadata of an image. Go to the [Metadata Tool Tab](#) to view and alter a rating or tag.
- It is also possible to add Star Ratings and Color Tags via the [Capture Pilot app on the iPad](#).
- Right click on a thumbnail or on the image in the Viewer and select a desired rating or tag from the menu.
- Thumbnails (in Grid and Filmstrip View) have three display and edit options. Go to View > Browser Labels and select one of the three options:
Off - Star ratings and color tags disappear from view and are not editable from the thumbnail.

Edit mode – Star ratings and color tags can be viewed and editable from the thumbnail.

Status mode – Star ratings and color tags can be viewed but not edited from the thumbnail.

Search and Filters

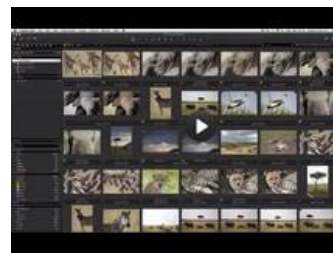
FILTERS / SMART ALBUM / METADATA

There are numerous ways to search an image collection to help you find, sort and organize images.

Users can apply a simple text filter or use the [Filters Tool Tab](#) to quickly locate image files that have a colour tag or star rating. Filtered images (in a Catalog, actual folder, Session, album, and Smart Album etc.) are displayed in the [Browser](#).

Video tutorial: Search and Filters

Learn about the Search and Filters functionality in this video tutorial. (Click on the image to the right). The Search and filtering option in Capture One Pro 7 makes it easy to find, sort and organize images from a selected collection in a folder, session folders, album, or smart album.



Filters Tool

The [Library Tool Tab](#) has a Filters tool that is useful for global searches or groupings. There are a number of ways to use the different filters:

Filter by Star rating and/or Color tag

Ensure that you have [applied color tags and star rating](#) to an image collection.

1. Go to the Filters tool in the [Library Tool Tab](#).
2. Notice that there are numeric indicators that let users see how many images have, for example, a 5 star rating and/or a color tag. (The number next to the relevant color or star in the Filters tool tab represents how many images fulfill that criterion).
3. Click on the number (that is adjacent to the star rating/color tag) to filter all the images with those particular criteria so that they appear in the browser. (The active filter will have an orange dot next to the number).
4. In this example all images that have a 5 Star rating have been filtered. Click on the orange dot to deactivate the search.

Follow this procedure to filter images by other criteria such as Keyword, Place and Format. (Find out how to add more search criteria [below](#)).



Add More Filters

Add more filter criteria to the Filters tool tab to help refine your image search.

1. Go to the Filters tool in the [Library Tool Tab](#).
2. Click the action menu icon (downward arrow) at the top of the Filters tool.
3. Select Show/Hide Filters... An option box will appear.
4. Check mark the criteria that you want to add to the Filters tool.



Use Text to Filter a Collection

1. Insert text into the search field at the top of the Browser or in the Filters tool. (These search fields are circled in the example image).
2. The results will change in the browser as you type. Adding multiple

words will produce a search with resulting images that contain one or all of the inserted search terms. E.g. Inserting “blue red phase” will produce resulting images that contain either blue or red, or phase in any metadata field or in the filename.

Tip: Press the magnifying glass icon (on the left of the search field) to quickly filter images using a color tag or star rating.



Create a Custom Filter

Filter an image collection using the Search Collection dialog box.

1. Click the area (with three dots) on the right side of the search field. (This area is sometimes highlighted in orange). A Search Collection dialog box will appear.
2. Add custom fields by clicking on the + icon. Choose criteria from the drop down menus.
3. Any customized filter can be saved as a [Smart Album](#) by clicking **Create Smart Album** option at the bottom of the dialog box.

An image collection can be filtered by rating, or by combining a rating and a color filter. This will help narrow down a search to find images that contain a specific rating and a certain color tag.

Note: If a rating has been applied, a filter will not take effect until a thumbnail has been deselected (when the white border is removed).



Learn More

Go to the [Tips and Tutorials](#) section for expert advice including more information on [Search and Filtering](#).

Metadata

METADATA / PRESETS / RATING / FILTERS

The Metadata tool allows you to insert keywords and specific information in addition to the basic metadata from a camera. Find out more...

Introduction

Metadata can be very useful when organizing photos or used to simply brand images with some indications of the image type or photo creator. You can set up your own metadata stamps (e.g. copyright, client profiles) and apply these to multiple images. It is also possible to create your own Metadata Presets (a collection of values).

Add metadata by inserting keywords in the Metadata tab. Alternatively, add metadata to images by applying a Style or a Preset. Metadata Presets can be applied as a Style containing a number of presets, or as one preset containing metadata from one metadata category.

Create a Metadata Preset

1. Go to the **Metadata** tab and insert keywords and info into one or more of the metadata categories.
2. Click on the small preset icon and select **Save User Preset**. The Save Preset window will open.
Note: The **Save Preset** dialog box enables users to uncheck specific metadata details that you want stripped from an image ([see below for details on stripping](#)).
3. Uncheck any unwanted metadata values and press the Save button. The Save Dialog will open.
4. Name and save the Preset.

You have now created a Metadata Preset. There is no limit to the number of saved metadata presets. It is possible to apply any number of presets to any number of images, referred to as Stacked Presets. See [Styles & Presets](#).

Strip Specific Metadata from Output Files

1. Go to the **Output Tool Tab** and click the Metadata tab in the **Process Recipe** tool.
2. Uncheck the metadata categories you do not want to include in the output file.
Your current Process recipe is now updated containing the checked categories only.

Manually or Automatically Add Getty Images Metadata Fields

1. Go to the **Metadata Tool Tab** and select the **Getty Images** tab. Fill in the contributor Getty Images specific fields here.
2. Alternatively, click on the **Manage Presets** icon and select the Import Presets... option.
Now it is possible to select any relevant (.txt etc) file to automatically add metadata info.





Activate or Deselect Auto Sync Sidecar XMP

1. Go to Capture One (in the top menu bar) and select Preferences. Click on the Image icon in the Preferences dialog box. Now choose one of the three options from the Auto Sync Sidecar XMP drop down menu (in the Metadata section).

Note: To quickly reload or Sync Metadata, select the Metadata tool and click on the action menu (downward arrow) icon and choose one of the two (reload or sync) options.



Learn More

Metadata is stored in the Capture One settings file and can be embedded in the output file (e.g. JPG) if desired. You can change the Basic metadata such as the filename, rating, caption and copyright. You can also set Caption and Copyright information when importing photos. This saves time when you need to process a batch of photos or produce a [Web Contact Sheet](#). In some cases, you might want to strip metadata from an output file and this can easily be achieved by creating a [Process recipe](#).



If you have metadata related to a raw file in a standard metadata format like XMP (Extensible Metadata Platform) then Capture One will automatically reload the metadata and merge the .XMP sidecar with the metadata already created in Capture One.

Capture One can read and store metadata in the following four formats: Embedded EXIF, Embedded IPTC-IIM, Embedded XMP and .XMP Sidecar file – these four types of metadata will be automatically updated and read.

Reloading and Auto Load

View any changes made to metadata in an external application (e.g. Media Pro) by pressing Reload in the Metadata tool's action menu.

You can set Capture One to auto load metadata by checking the Auto load checkbox in Preferences>Image>Metadata. You also can also sync the metadata between the Variant and the XMP sidecar. If no preferred sync option is checked the software will use the sidecar values. Otherwise the embedded Capture One values will be applied.

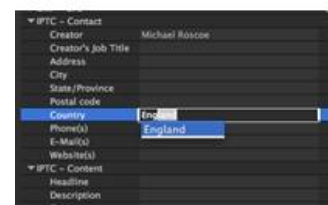


Text Completions

Capture One has a text completion function for all Metadata (text) fields. Capture One remembers text that a user has previously entered for each field in the Metadata Inspector. The text will be saved to User Defaults.

Previously entered text will appear in a popup list when a user is editing field text. Press the return key to select the text.

Go to the action menu (downward arrow) icon and select Reset Metadata Completions to clear any previously entered text. (Warning: This action cannot be undone).



Media Pro

Find out how to create and import a Media Pro Catalog in Capture One Pro

Create a Media Pro Catalog from Capture One Pro

1. Ensure Media Pro has been installed.
2. Go to File>Create Media Pro Catalog.
3. Alternatively, right click on a Sessions Album (in Library) and select Add Album to Media Pro Catalogue.

Note: Capture One Pro can sync color tags and star ratings. (Grey and Cyan colors are not compatible).

Metadata and Catalog Set information received from Media Pro may be used to update images and Albums in Capture One. Go to Capture One>Preferences>Warnings and choose the behaviour for each type of information warnings from the two drop down menu options (See Media Pro section at the bottom).

[Buy Media Pro](#)



Import a Media Pro Catalog into a Capture One Pro

1. Go to File>Import Catalog>MediaPro Catalog...
2. Choose the Catalog file and press Open.

N.B. Capture One will only recognize image files and not PDFs and Word/Excel documents etc.

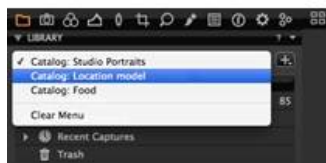


Glossary

Commonly used terms explained...

Catalog

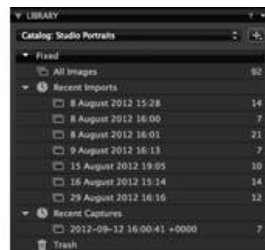
A catalog is the primary method of file organization and viewing in Capture One Pro 7. A catalog contains all the information needed for Capture One Pro 7 to find and display any image added to the Catalog. The information includes how the images are organized in the catalog, metadata and even what visual adjustments are made to the images. The location of the actual image files can be on any disc location but can also be placed inside the catalog file itself. It is also possible to shoot directly into a catalog from a supported tethered camera. There are many ways to implement Catalogs in your workflow, giving you the freedom of choice to create the image library for your needs.



A catalog can store single image files, Projects, Albums, Smart Albums and Groups.

Fixed Menus and Albums in a Catalog

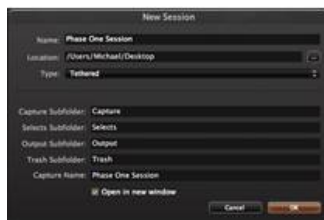
Once a catalog has been created, it will contain a fixed window. The content of the fixed window cannot be changed and shows fixed collections of all the images in the current catalog, recent imports, recent captures and the trash. The last ten Imports and last ten Capture sessions are always available to view here as a fixed album.



Sessions

Sessions enables you to store all files as a complete project that includes RAW files, setting files, library files, output files and paths to drives used in a project. For quick access and fast loading of folders you can create favorite folders for the locations used in a particular project.

A Sessions can come useful when you are shooting tethered. Simply create a tethered session, plug in the camera and capture images directly to Capture One. This saves time compared to importing images after a shoot.



A Session can easily be moved to another computer or another physical disc drive. As all necessary files are saved inside the Session folder by default, you can work on the Session from any computer.

Session Folders

Sessions Folders are created as part of Session. They include the Selects, Output, Trash and Capture Folder. Each folder can be selected

and will display the contained image files in the browser. Right click on the folder for further options.



Albums

An album contains a fixed number of images. Drag and drop images into an album from the [browser](#). Images can also be dragged from a Capture One folder to a file system folder and vice versa, if the operating system supports this action. You cannot drag images or groups of images into a Smart Album; only into a simple or favorite folder.



An image can be put into several albums without creating copies or using more hard disk space. This saves on hard disk space and makes for easier organization. Any edits applied to an image in one album will be reflected in all other albums that contain the same image.

Smart Album

A Smart Album only contains the references and adjustments that will be applied to all views of the image. You can search and/or filter within a Smart Album. This will help to narrow down a collection of images to get a smaller subset to work on and accelerate workflow; e.g. Filter all images rated with three or more stars in the Smart Album that need retouching and finalizing.



A Smart Album is cached enabling rapid access and will contain images located in a Catalog or Session folders (i.e. Session Folders, Session Albums and Session Favorites folders). If you select a folder in the Library and filter it, you can create an empty Smart folder, as the images in the filter result will not be in any Sessions folders.

A Smart Album that shows, for example, all 5 star images will change if you add or remove 5 star images from other albums or [Favorite Folders](#).

Selects Folder

The Selects Folder (previously known as the Move-To folder) is automatically created when a new session is started. It is designed to enable users to quickly and easily move image files. Once an image is selected, users simply need to press the 'move to selects' button on the toolbar and the location of the file will change to this assigned folder.



Selects Collection

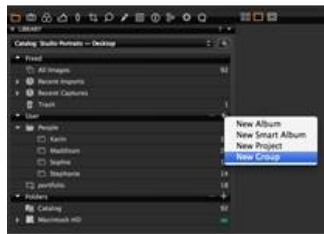
The Selects Collection are used within a catalog. It functions in the same way as a [Selects Folder](#) although it is worth noting that when images are moved to the Selects Collection it does not need to move them on disk.

It is possible to assigned any folder to make it a Selects Collection when you want to quickly transfer images from one folder to another. The Selects Collection function can come in particularly useful when you want to edit and move your best images into a different folder whilst browsing through multiple other image collections.



Groups

A group is a freeform organizing item commonly used within a catalog. It can contain other groups, projects and albums etc. - it is a simple way to group items. (A project in contrast will limit the search scope of, for example, smart albums within it and cannot contain other projects).



Projects

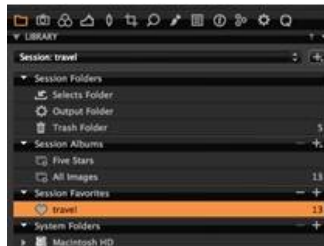
Organize your images into albums, your albums into projects and your projects into groups. It is easy to drag and drop images between collections within different projects.

You can search and filter images within a project. A project will limit the search scope of, for example, Smart Albums within it and it cannot contain other projects.



Favorite Folders

A Favorite Folder enables quick and easy access to a folder in a session. A search within a Session will also include the contents of a Favorite Folder.



Hot Folder

If Capture One does not provide tethered support for a camera, it is possible to shoot tethered using a camera's proprietary software and a Hot Folder. A Hot Folder, in essence, will make Capture One auto select the newest images added to a (capture) folder.





Optimizing Your Workflow

Capture One provides a wide range of customization options that enables users to approach tasks in different ways. This section provides background information about customization and workflow tips.

Workflow Tips

Learn how to copy adjustments from one image to another, view before and after images and how to reset and undo image adjustments.

Preferences and Customization

Customize Capture One to support your specific workflow, needs and preferences. You can customize the toolbar and setup your own workspaces.

Shortcuts

Get an overview of all the keyboard shortcuts and create your own with this easy to follow guide.

Change the Default Settings

Capture One automatically selects a recommended default setting for all image files from recognized cameras. It is also possible to apply a user defined default setting.

Workflow Tips

WORKFLOW / COPY AND APPLY / CUSTOMIZATION / PREFERENCES / WORKSPACES

Learn how to copy adjustments from one image to another, view before and after images and how to reset and undo image adjustments.

Local Copy and Apply

Copy and apply adjustments made with a tool to one or more images.

1. Press the [Edit Select Variants](#) icon.
2. Select the image that you want to copy the adjustment from in the browser. (The thumbnail will have a thick white border).
3. Now select the image thumbnails that you want to apply the adjustment to. (The thumbnail(s) will have a thin white border in the browser).
4. Press the small double-ended arrow icon on the tool. A dialog box will appear.
5. Press Apply at the bottom of the dialog box. The adjustment will be applied to the selected images.



Quick Local Copy and Apply

Instantly copy adjustments made with a tool to one or more images.

1. Press the [Edit Select Variants](#) icon. (See circled in the toolbar)
2. Select the image that you want to copy the adjustment from. (The thumbnail will have a thick white border in the browser).
3. Now select the image thumbnails that you want to apply the adjustment to. (The thumbnail(s) will have a thin white border in the browser).
4. Hold down the shift on your keyboard and press the small double-ended arrow icon on the tool. (See example circled at the top of the Levels tool).
5. The adjustment will be instantly applied to the selected images.



Local Copy and Apply using the Clipboard

Copy adjustments made with a tool to the Clipboard and apply to one or more images.

1. Select the image that you want to copy the adjustment from. (The [thumbnail will have a thick white border in the browser](#)).
2. Press the small double-ended arrow icon on the tool. A dialog box will appear.
3. Press Copy at the bottom of the dialog box.
4. Select the image thumbnails that you want to apply the adjustment to in the [Browser](#). Press the [Edit Select Variants](#) icon.
5. Select the [Adjustments Tool Tab](#). Notice that the copied adjustments will have a check mark next to them in the Adjustments Clipboard tool. Deselect any adjustments with a check mark if you do not want them applied to the selected images.
6. Press Apply at the bottom of the Adjustments Clipboard tool. The



adjustment will be applied to the selected images.

Global Copy and Apply

Perform a Global Copy and Apply of adjustments made in all tools to other images.

1. Press the left arrow (located in the top right of the user interface) to copy all the adjustments made to an image.
2. Alternatively, go to the [Cursor Tools](#) and select the Copy Adjustments arrow.
3. Select all the images that you want to apply the settings to in the [Browser](#).
4. Apply the adjustments by pressing the right-arrow (Paste) in the top toolbar or in the Cursor Tools.
5. All changes made to an image can also be saved as a Style. See [To create a Style](#).



Reset and Undo

Reset (Global): Press this icon to reset all applied adjustments to an image.

Reset (Local): Most tools have an individual reset icon. Press this icon to reset any adjustments made by a specific tool.

Undo/Redo: Press the icon on the left to undo the last adjustment or action. You can continue to press this icon to undo all previous adjustments or actions. The Redo icon (on the right) will become active as soon as the undo button is pressed.

Find out more about [Customizing the toolbar](#).



Video tutorial: Variants

Learn about Variants in this video tutorial. (Click on the image to the right). Variants in Capture One Pro 7 permit you to create virtual copies of your original image without taking up more than a few kilobytes of hard-drive space. Experiment with different settings or modify the work you have done on an image without risk.



Variants and Clones

See Before and After Images

See two versions of an image in pre and post production once you've applied your adjustments. Working with Variants or Local Reset can help you compare these images.

1. Press F3/F7 (Mac/PC) to get a Clone Variant of a selected image. Alternatively, go to Image>Clone Variant. (This will produce another preview of the selected image with the same adjustments applied).
2. Press F2/F8 (Mac/PC) to get a New Variant to create a preview of the same image that has had no adjustments applied. Alternatively, go to Image>New Variant. (The New Variant is, in essence, a duplicate of your original RAW file).
3. See before and after images (in the Viewer) by selecting both the primary variant and new variant in the [Browser](#). Ensure the [Multi View icon](#) is selected.
4. Alternatively, press ALT and click [Local Reset button](#) while holding and releasing the mouse button down to toggle a chosen tool's adjustments on and off.



Primary Variant or Selected Variants

Press this icon to toggle between editing the Primary Variant ([the thumbnail in the browser with the thick white border](#)) and editing Selected Variants (all [selected images in the Browser](#)). If the Primary toggle button is not selected then edit actions are only performed on the Primary Variant. Learn how to [select and view multiple images](#).

It is important to ensure the Edit Selected Variants is activated when you want, for example, to copy adjustments from one image and apply them to other selected image files. See [Global Copy and Apply](#) and [Local Copy and Apply](#).



Quick Guide: Primary and Selected Variants

Primary Variant: This, in essence, is the selected image that you want to edit. The Primary Variant has a thick white boarder when viewed in the browser. Use the Primary Variant to [copy adjustments](#) to other Selected Variants.

Selected Variant(s): A thin white boarder is present on all Select Variants in the Browser. Press the [Edit Selected Variants](#) icon to apply adjustments to these files. These thumbnails can also be displayed in the Viewer. Learn how to [select and view multiple images](#).

Also see [Global Copy and Apply](#) and [Local Copy and Apply](#).

N.B. Only selected thumbnails/Select Variants have a white boarder.



Mouse Functionality

The Viewer: Place the mouse cursor over an image in the Viewer; moving the scroll wheel up will zoom in and out of an image accordingly.

The Browser: Place the mouse cursor anywhere in the Image Browser. Use the mouse scroll wheel to scroll up and down in the image collection.

Sliders and Input Fields: Place the mouse cursor over a slider in any given tool and use the scroll wheel to fine-tune the slider settings. Place the mouse cursor over any input field and adjust it by moving the scroll wheel up or down.

Curve Points: The mouse scroll wheel control can help fine-tune a Curve. Pick Curve points and use the mouse scroll wheel to precisely adjust them as desired.



Learn More

Get more workflow advice from the [Tips and Tutorials section](#). Here you'll find step by step tutorials, quick guides and advice about a host of workflow issues including the following:

- [Applying Adjustments During Import](#)
- [Using Sessions to get organized](#)
- [Search and Filtering advice](#)
- [Using Sub Folders in Recipes](#)



Preferences and Customization

Customize Capture One to support your specific workflow, needs and preferences. You can customize the toolbar and setup your own workspaces.

Global Application Preferences

Capture One Preferences enables customization of the application to help aid workflow.

Customize Toolbar^{Pro}

Add or remove tools to create a customized toolbar.

Customized Workspaces^{Pro}

Experiment with various workspaces by selecting Window>Workspace and select an option that best fits your workflow. In addition, you can change the layout of the current workspace by selecting the options in View menu (e.g. View>Place Tool Right).

Global Application Preferences

PREFERENCES / CUSTOMIZATION

Capture One Preferences enables customization of the application to help aid workflow.

Open Preferences

Go to Capture One>Preferences [Mac] or Edit>Preferences [PC] to edit and personalize Capture One's global applications preferences.



General

Select General settings relating to the **Viewer**, **Catalog and Session**, **Recent Captures Collection**, **Importing**, **Hardware Acceleration (Use OpenCL)**, **Activities**, **Favorites**, **Diagnostics & Usage** and **Media Pro**

Viewer: Adjust function of mouse scroll wheel to Zoom into images displayed in the Viewer.

Catalog and Session: Open a new Catalog or Session in a new window in addition to the current open window. Deselect this check box to replace the current window with the new Catalog or Session.

Hardware Acceleration (Use OpenCL): Choose **Auto** from both the **Display** and **Processing** drop down menus to improve performance. The **Auto** setting will automatically determine whether your graphics card will produce a faster performance than the CPU (Central Processing Unit) in your computer. Select **Never** if you are experiencing stability problems.

Note: OpenCL stands for Open Computing Language.



Appearance

The background pattern and the color of the viewer can be adjusted to different shades of gray, white and black. The Capture One default is a dark neutral background. The size of margins and the Local Adjustment Mask Color can also be adjusted here.



Image

Go to Image Preferences to adjust the functionality or handling of

different types of files.

The **Cache** image preview size (px) value can be adjusted to set the size of the proxy file. The higher the Preview Image Size, the higher quality of the Quickproof output recipe and preview image that Capture One generates. A large cache setting will, however, increase the amount of time it takes to load previews and thumbnails in the application.

Check mark one of the **EIP Packing** options if an .EIP workflow is preferred. EIP packing can be made automatically on import or capture (Phase One digital backs only). Many users shoot both RAW and JPEG simultaneously. To avoid working on JPEGs and TIFFs remove the Editing option to ensure these files are viewable but not editable.

Metadata: When working in different applications, metadata will be stored in different ways. Choose your preferred option. If no choice is made, the metadata entered in Capture One will be preferred to third party metadata.

Capture

Phase One Configuration: Choose a standard **extension** from Phase One digital back: IIQ or a Raw TIF files. The TIF extension is default as it is compatible with older applications. It is important to emphasize that the TIF extension is a RAW file not the TIF format known from e.g. Photoshop®. **Shutter Latency** controls the timing between back and camera. **Power Mode** and **Safe Mirror Up** are both related to older Phase One backs.

Leaf Configuration: This drop down menu enables users to select a camera model when using a Leaf digital back.

Live Preview: Adjust the pause settings for Live Preview from 30 seconds to 20 minutes.

Providers: Remove the check marks from the Providers section to stop the automatic start of Capture One when the individual camera brands are connected to a computer.

Color

Select an option from the **Rendering Intent** drop down menu. (Rendering Intent refers to the conversion of one color to another).

Perceptual (default)

Compresses the total gamut from one device's color space into the gamut of another device's color space when one or more colors in the original image is out of the range of the destination color space. This preserves the visual relationship between colors by shrinking the entire color space and shifting all colors – including those that were in gamut.

Relative Colorimetric

When a color in the current color space is out of gamut in the target color space, it is mapped to the closest possible color within the gamut of the target color space, while colors that are in gamut are not affected. Only the colors that fall outside of the destination gamut are changed. This Render Intent can cause two colors, which appear different in the source color space, to be the same in the target color space. This is called "clipping." Relative colorimetric is the default method of color conversion built into Photoshop 4.0 and earlier.

Absolute Colorimetric

Colors match exactly with no adjustment made for white point or black point that would alter the image's brightness. Absolute Colorimetric is valuable for rendering "signature colors", those colors that are highly identified with a commercial product such as the yellow used by the Eastman Kodak Company™, or the red used by the Coca-Cola Company™.

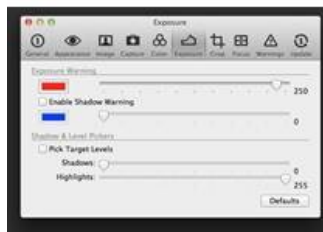
Saturation

Reproduces the original image color saturation (vividness) when converting into the target device's color space. In this approach, the relative saturation of colors is maintained from gamut to gamut. This render intent is primarily designed for business graphics, where the exact relationship between colors (such as in a photographic image) is not as important as are bright saturated colors.



Exposure

Set the values of the **Exposure Warning** by adjusting the shadow and highlight sliders. When enabled in Capture One, areas that fall outside the set values will be shown by a color overlay. By default the highlight warning value is 250 and the shadow warning is not enabled. Double click on the highlight and shadow color area to change the overlay color. The default highlight color is red and the shadow is blue.



Crop

Adjusts the Crop tool preferences. Choose when to **Show Mask**, and adjust the **Opacity** and **Brightness** levels of the area outside the crop. There are also a range of selectable **Frame**, **Labels**, **Grids** and **Guides** options. It is also possible to change the color of a crop mask and guide line.



Focus

The **Focus Mask** can be adjusted to increase and decrease the threshold setting for the preferred sharpness. The color (default is a lime green) and the opacity of the mask are also adjustable.



Warnings

Choose if and when you want to be notified and when certain actions happen. Check mark the boxes in the Files and Folders, Adjustments and Output sections to warn when, for example, you are about to permanently delete images.



Update

This tab will show the registered and unregistered Capture One applications. The frequency of how often Capture One should be checked for updates is also selectable here.

Capture One can register all Phase One products automatically or by prompt. Registering products will help support the development of future products and software features.

When an update is available it should be downloaded and installed on-top of the current installed application.



Customize Toolbar^{Pro}

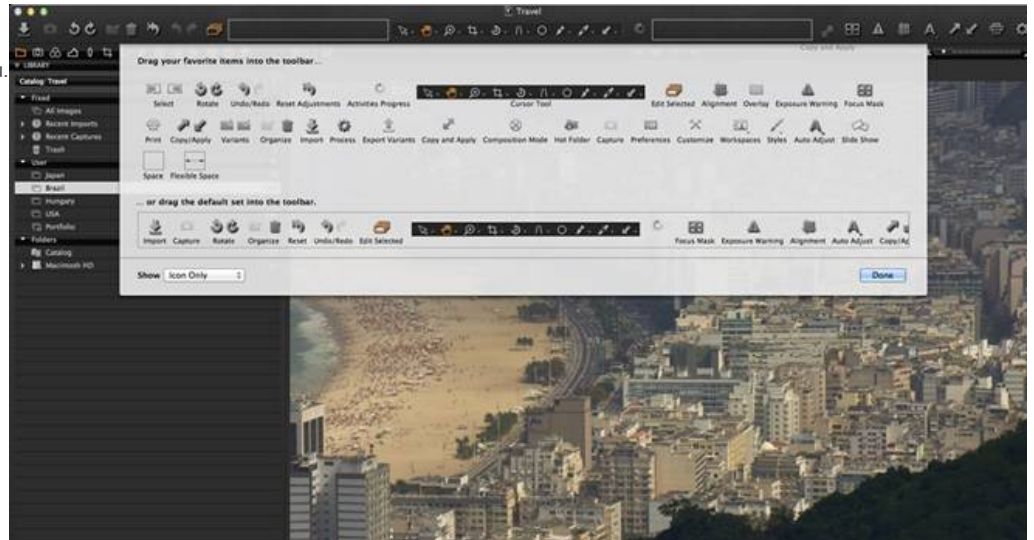
PERSONAL TAB / TOOL TABS / TOOLBAR / WORKSPACES

Add or remove tools to create a customized toolbar.

Arrange Toolbar

Capture One offers a wide range of customization options. You can add icons to the top tool bar or reorder the tab-menu.

1. Go to View>Customize Toolbar...
Alternatively, right click (or press Ctrl and click) on the toolbar and select **Customize Toolbar...** The Customize Toolbar window will open.
2. The Customize Toolbar feature is a placeholder for icons. Drag icons from the placeholder to a position in the toolbar or remove icons from the Toolbar by dragging them to the placeholder.



Video tutorial: Customization

Join Peter Eastway for a quick tour through the customization possibilities of Capture One. Learn how to handle preferences and how to customize the user interface.



Customized Workspaces^{Pro}

WORKSPACES / SESSIONS / PERSONAL TAB / WORKFLOW TIPS

Experiment with various workspaces by selecting Window>Workspace and select an option that best fits your workflow. In addition, you can change the layout of the current workspace by selecting the options in View menu (e.g. View>Place Tool Right).

You can add an unlimited number of tools to a Tool Tab. The tools will automatically collapse to make more space if an area of the interface becomes too crowded. It is recommended that you avoid overcrowding and keep tools open to help aid a smooth and efficient workflow.

Add a Tool Tab

Add a non default* Tool Tab (E.g. Quick) or one that has been removed.

1. Go to View>Add Tool Tab>Quick.
2. The Quick icon will appear along side the other Tool Tabs.

*Non default Tool Tabs include the [Quick](#) and [Black and White](#) Tool Tab.



Remove a Tool Tab

1. Go to View>Remove Tool Tab and select the tool tab that is not needed.
2. Alternatively, right click on the [Tool Tabs](#) bar. Go to **Remove Tool Tab** and select the tool tab that is not needed.



Add a Custom Tool Tab



1. Right click on the tool tab and select Add new Tool Tab>Custom Tool Tab from the drop down menu. (Alternatively, go to View>Add Tool Tab>Custom Tool Tab).
2. A dialog box will appear. Name the Tab, choose an icon and press Add Tab. The icon will appear in the Tool Tab bar.
3. Right click on the icon and select Add Tool from the drop down menu and select a desired tool. Repeat this procedure to add more tools.
4. To rearrange the Tool Tab bar, press CMD/ALT (Mac/PC) and drag icons in the tab menu to the preferred position.
5. Right click on the Tool Tab bar and select Remove Tool Tab to remove any unwanted tool tabs from view.



Customize the Interface

Capture One offers numerous customization possibilities. You can reposition the users interface to have the [Browser](#) or the tools on the right

hand side.

1. Experiment with the default workspaces by choosing Window>Workspace and select an option that best fits your workflow.
2. Go to Capture One>Preferences for further customization choices. See [Preferences](#).



Create a Dual Monitor User Interface

There are numerous ways to create a customised set-up. Follow this suggested set-up to create a dual monitor user interface. This example has a Viewer on one monitor and the Browser on the other.

1. Select Window>Viewer to create an extra Viewer. (Move the Viewer to a second monitor if necessary).
2. Select View>Hide Viewer. The Viewer within the main user interface will disappear and the browser thumbnails will replace it.
3. Move your cursor to the side of the Viewer to access the default Tool Tabs. (More Tool Tabs can be added*).
4. Individual tools can also be moved to float freely. Simply click on the bar at the top of any tool, then drag and drop it to a desired position. (In the example, the Camera tool was moved on top of the Viewer on the second monitor).

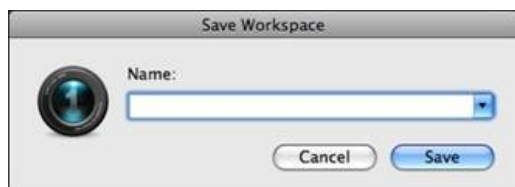


*Add another Tool Tab in the Viewer right clicking on the Tool Tab bar and select Add Tool Tab>Lens or Quick etc.

Save a Personal Workspace

Although there are numerous ways to customize your workspace, the View menu is a good place to start. Here you will find a wide variety of option to help create a bespoke user interface. For example, some users prefer to have the Browser on the right side, the tools on the left side or the Viewer on full screen. (I.e. Select View>Place Browser Right).

1. Once you have created your desired workspace, choose Window>Work Space>Save Workspace.
2. Name the workspace in the Save Workspace window.
3. The workspace is now available from Window>Workspace.



Learn More

Get more workflow advice from the [Tips and Tutorials section](#). Here you'll find quick guides and advice about a host of workflow and workspace issues including a [Workspace tutorial](#).



Shortcuts

SHORTCUTS / PREFERENCES / CUSTOMIZATION

Get an overview of all the keyboard shortcuts and create your own with this easy to follow guide.

Create a Shortcut – MAC

1. Select Capture One>Edit Keyboard Shortcuts.
2. Press **Duplicate**.
3. Name new shortcut set.
4. Select the function that needs a new or different shortcut.
5. To delete a shortcut double-click on the shortcut, then leave the shortcut.
6. To delete a complete set of personal shortcuts press delete button at the top of the dialog box.



Create Personal Shortcuts – PC

1. Choose Edit>Keyboard Shortcuts.
2. Press **Duplicate**.
3. Name new shortcut set.
4. Select the function that needs a new or different shortcut.
5. To delete a shortcut press delete button on keyboard.
6. To delete a complete set of personal shortcuts press delete button at the top of the dialog box.



Learn More

Get more workflow advice from the [Tips and Tutorials section](#). Here you'll find quick guides and advice about a host of workflow and workspace issues including a [Keyboard Shortcuts tutorial](#).

Change the Default Settings

Capture One automatically selects a recommended default setting for all image files from recognized cameras. It is also possible to apply a user defined default setting.

Individual adjustments can be made to most Color, Exposure, Details and Metadata tool parameters and used as the default setting. Once selected, this user defined default setting will be automatically applied to every subsequent file from a specific camera make and model. This procedure is recommended for advanced users only.

There is a vast range of possible user defined default settings. Here are two examples:

Change the Default Setting: Example 1

1. Go to the Color Tool Tab.
2. In the Base Characteristics tool, change the ICC profile to a different recommended profile or to a favored camera profile from a different make and model.
3. Go to the Curve drop down menu and select a different preferred option.
4. Click on the action menu icon and select the Save as Default for Canon EOS-7D (or other relevant camera name) option at the top of the Base Characteristics tool.
5. This Default setting will now be applied to every subsequent file from this specific camera make and model.



Change the default setting: Example 2

1. If your camera habitually overexposes captured image files, adjust the Exposure slider to an appropriate value.
2. Click on the action menu icon and select the Save as Default for Canon EOS-7D (or other relevant camera name) option at the top of the tool tab.
3. Add any other Color, Exposure, Details and Metadata adjustments using the same procedure.
4. This Default setting will now be applied to every subsequent file from this specific camera make and model.





Output

Capture One provides a variety of ways to showcase work. You can print photos, create a slideshow or export to a Web Contact Sheet.

Printing Photos

Print selected images using customized print layouts with watermarks, annotations and color profiles.

Web Gallery

The Web Contact Sheet module lets you showcase your work by creating web photo galleries.

File Formats

Find out about the file format options in Capture One and learn about Color Spaces.

Export

Use the Export function to quickly output variant or original files.

Process Files

Find out how to process images, produce Customized Output Recipes and use the Batch Tool Tab.

Printing Photos

PRINT / PRINTING PHOTOS / PROCESS RECIPE / WEB CONTACT SHEET

Print selected images using customized print layouts with watermarks, annotations and color profiles.

Print Images

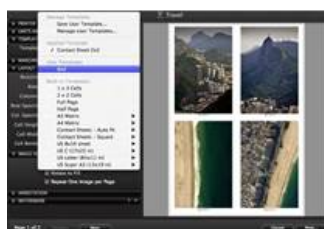
1. Select images to print in the [Browser](#).
2. Select File>Print to display the dialog box and print sheet.
3. Adjust the page layout using [Templates](#), Margins and [Layout](#) tools.
4. Adjust the image appearance using the Annotation, Image Settings and [Watermark](#) tools.
5. Use the Printer tool to adjust the Print Settings, Page Setup and the Resolution, Sharpening setting and a Color Profile.
6. Press the Print... button.
7. Choose additional layout options via the Print dialog box.
8. Finally, press Print. Images will be rendered in Capture One (with a progress indication) before they are sent to the printer.



Templates

Use a built-in template or create your own and save it for future use:

1. Select images to print in the [Browser](#).
2. Select File>Print to display the print sheet and dialog box.
3. Go to Templates tool and select one of the built-in options from the drop down menu that best fits your needs.
4. If there are no appropriate Built-in Templates, go to the [Layout](#) tool and adjust the sliders as desired.
5. Once you have the desired layout, you can save it for future use. Go to the Templates tool and select Save User Template...
6. Name the template and press Save.
7. This template can now be accessed via the Template drop down menu under the User Templates heading.



Manage Custom Print Templates

1. Select File>Print to display the print sheet and dialog box.
2. Go to Templates tool and select Manage User Templates... from the drop down menu.
3. A dialog box will appear. Press the minus (-) button in the lower left corner to remove a highlighted template.
4. Double click on a template to rename it.
5. Press **Done** once finished.



Units and Guides

Change the units used in the Margins and Layout tools:

1. Go to the **Units and Guides** tool in the Print dialog box.
2. Select one of the five units of measurements from the **Units** drop down menu.

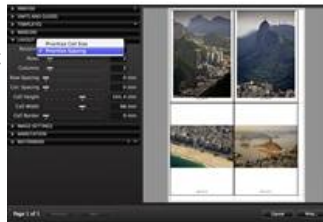
Note: Check mark the Show Guides option box to display the paper guides in the preview window.



Adjust the Layout

The **Prioritize Spacing** and **Prioritize Cell Size** options determine what action Capture One takes when users change Rows/Columns/Margins/Paper size etc.

1. Go to the Layout tool in the Print dialog box.
2. Select **Prioritize Spacing** from the **Resizing** drop down menu the software will do its best not to change the spacing between the cells. (It will instead change the cell size).
3. Select **Prioritize Cell Size** from the **Resizing** drop down menu and the software will do its best not to change the cell width and height. (It will instead change the cell spacing).
4. Adjust the sliders in the Layout tool to get the desired layout.



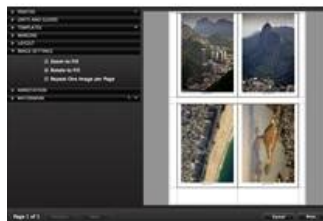
Adjust the Image Settings

The **Image Settings** tool has three check mark options:

Zoom to Fill: Use this option to get a postcard effect where all images are cropped to fill the paper.

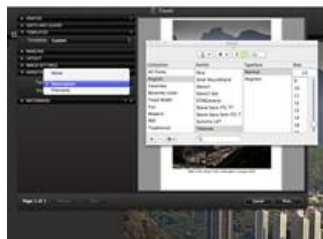
Rotate to Fill: This option ensures all images have the same layout and are rotated to fit the paper.

Repeat One Image per Page: Each selected images will be repeated on one page according to the layout.



Add a Description

1. Go to the **Metadata Tool Tab** and fill in the **Description** field in the **IPTC - Content** section.
2. Select File>Print and go to the **Annotation** tool in the Print dialog box.
3. Select **Description** from the **Type** drop down menu.
4. Press the **Font** button to alter the size and font of the description.



Add or Remove the File Name

1. Select File>Print and go to the **Annotation** tool in the Print dialog box.
2. Select **Filename** or **None** from the **Type** drop down menu.
3. If **Filename** has been selected, press the Font button to alter the size and font.



Add a Text Watermark

1. Select File>Print and go to the **Watermark** tool in the Print dialog box.
2. Select **Text** from the **Kind** drop down menu.
3. Fill in the **Text** field.
4. Press the **Font** button to alter the typeface and color.
5. Adjust the Opacity, Scale, Horizontal and Vertical sliders as desired.



Add an Image Watermark

1. Select File>Print and go to the **Watermark** tool in the Print dialog box.
2. Select **Image** from the **Kind** drop down menu.
3. Insert an image into the Overlay window by pressing the browse icon to select a relevant file or simply drag and drop a file into the specified area.
4. Adjust the Opacity, Scale, Horizontal and Vertical sliders as desired.



Change Print Page Setup

1. Select File>Print and go to the **Printer** tool in the Print dialog box.
2. Press the Page Setup... button
3. Change the page attributes and press OK.



Change Current Printer

1. Select File>Print and go to the **Printer** tool in the Print dialog box.
2. Press the **Print Settings...** button.
3. Change the page attributes and press OK.
4. Choose a different model in the Printer drop down menu (Mac) and press Save. (PC: Double click on the desired printer).



Change Image Appearance

1. Select File>Print and go to the **Printer** tool in the Print dialog box.
2. Adjust print Resolution and Sharpening.
3. Choose a Color profile from the drop down menu.
4. If a specific Color Profile is chosen, then also choose a rendering intent (Rend. Intent) option and the Black Point Compensation check mark option.



Video tutorial: Print

Peter Eastway demonstrates how to get high-quality print with the Capture One print module on version 6. You can customize the margins, crop to match the aspect ratio of your paper, and add borders in custom widths and sizes.



Web Gallery

WEB CONTACT SHEET / JPEG

The Web Contact Sheet module lets you showcase your work by creating web photo galleries.

Introduction

Create a web gallery from a selection of flexible templates for impressive web based image presentations. You can insert a title, a text description and a copyright and set the image size and quality (N.B. Smaller size files are preferable when e-mailing to a client).



Create a Web Contact Sheet

1. Select the desired thumbnail files in the [Browser](#).
2. Select File>Make Web Contact Sheet...
The Web Contact Sheet module opens in a window on top of the Capture One window.
3. Select a **Theme**. (A Classic (Dark/Light) theme is similar to a contact sheet featuring thumbnails). In this example the Fullscreen (Dark) option has been selected.
4. Fill in any TEXT fields. (Title, Description, Copyright and Weblink).
5. Set the desired thumbnail, preview and quality size.
6. Select a **Path** folder in the Web Sheet Output tool.
7. Check mark the **Show after Export** if you want to see the gallery in your web browser.
8. Press the **Export** button in the bottom right corner.



Add an Image Caption

1. Select the desired thumbnail files in the [Browser](#).
2. Select File>Make Web Contact Sheet...
The Web Contact Sheet module opens in a window on top of the Capture One window.
3. Go to the **Images** tool and select one of the options from the **Caption** drop down menu.
4. Check mark the **Show after Export** if you want to see the gallery in your web browser.
5. Press the **Export** button in the bottom right corner.



Video tutorial: Web Contact Sheet

Peter Eastway demonstrates how easy it is to create a web gallery to showcase photos. The Web Contact Sheet feature in Capture One has a selection of flexible templates for impressive web based image presentations.





File Formats

Find out about the file format options in Capture One and learn about Color Spaces.

RAW and Output File Formats

Find out which file format suits your needs. Phase One enables users to output files into a number of different formats including TIFF, DNG, PNG, PSD and four types of JPEG.

Enhanced Image Package (EIP)

Learn about out the benefits of an Enhanced Image Package.

Colors in Capture One

Discover how Capture One deals with image color.



RAW and Output File Formats

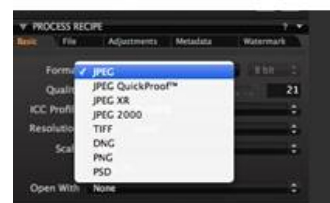
RAW / OUTPUT / BATCH / EIP / IIQ / JPEG

Find out which file format suits your needs. Phase One enables users to output files into a number of different formats including TIFF, DNG, PNG, PSD and four types of JPEG.

Choose a File Format

1. Go to the [Output Tool Tab](#).
2. In the Process Recipe tool, select one of the options from the **Format** drop down menu.
3. It is also possible to select either 8 or 16 bit with some of the file formats. (It will automatically be disabled for incompatible image file formats).

Find out more on processing [here](#).



File Format Output Options

- **JPEG** is short for Joint Photographic Experts Group. It is a compressed format that in definition is a lossy-format, which means you lose some of the original information in the image file but benefit by having a much smaller file than TIFF or RAW.
- The **JPEG QuickProof™** format option creates images for evaluation purposes. Capture One creates the image file from the proxy file and the settings file without additional calculations or filters. JPEG QuickProof should not be considered as a completed file; it is ideal for ultra quick evaluation purposes only.
- **JPEG XR (eXtended Range)** delivers high-resolution files. It is a larger file size than a standard JPEG and supports lossless and lossy compression. It supports improved color accuracy with 16 bits per channel for a 48 bit image.
- **JPEG 2000** is, in essence, an improved file format standard that was developed with the aim to superseding the original JPEG in the year 2000. It delivers better compression of images by up to 20% according to the Joint Photographic Experts Group. (Source: www.jpeg.org)
- **TIFF** stands for Tagged Image File Format. It is a popular lossless format that provides high color depth. A TIFF is larger than a JPEG but are ideal to preserve maximum quality. A TIFF also enables the option of 16 bit output per channel.
- The **DNG** (Digital Negative) format in Capture One, in essence, creates a new RAW file. There are no options for size or compression with this format. Alterations made in Capture One to the metadata and original (As Shot) White Balance will be saved – this does not affect image quality. All other changes made to an image will be discarded when creating the DNG file.
- **PNG** stands for Portable Network Graphics and employs lossless data compression. PNG is commonly associated with Internet usage. It does not support color spaces such as CMYK. A PSD (Photoshop Document) is fully compatible with imaging editing procedures in Photoshop.
- A **PSD** file output using Capture One is, in essence, a flattened image file and has no adjustments layers that have been applied in the Local Adjustments tool tab.



Tip: Please check file format compatibility with other software solutions. It is worth noting that many image editing programs will need a plug-in to

support different formats such as JPEG XR and JPEG 2000.

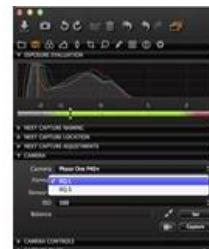
IIQ RAW S and IIQ RAW L

Phase One digital back users can choose between storing their tethered captures in two different types of compressed RAW files. (The format for the captures can be set using the Camera tool in the Capture tab).

IIQ RAW stands for Intelligent Image Quality RAW. It is an intelligent way of turning the full 16 bit image data captured by the camera into a compact RAW file format.

The IIQ Large RAW format is unique because it is completely lossless. IIQ RAW Large can be processed into a 16 bit TIFF, even though it is only half the size of a traditional RAW file.

The IIQ Small RAW format is based on the full 16 bit data that is captured by the digital back's CCD. However, unlike IIQ RAW Large, it is not 100% lossless. Most users will not notice any quality difference between the two file formats especially if the IIQ RAW Small format capture is well exposed and set on a low ISO rating.



Learn More

Capture One and RAW

RAW data is generated when light is received by the photodiodes on a sensor. Depending on the intensity of the light a stronger or weaker signal is generated. This data is read off and stored as unprocessed data on the memory card.

A RAW file contains more than one set of data. A DSLR file contains calibrated RAW data plus the file header. A digital back file contains the actual raw data, calibration data for the digital back files and the file header information.

The file header is kept separate from the image data in digital back raw files. The file header contains what is described as metadata; data about data. Metadata is information recorded by the camera at the time of capture and consists of the following:

- **Image Thumbnail (usually a TIFF, but sometimes a JPEG)**
- **Time/Date**
- **ISO**
- **Exposure information**
- **White Balance (that the image was shot at)**
- **Contrast curve**
- **Recorded pixel size**
- **Camera data (shutter speed/aperture/focal length etc)**

More than 100 pieces of data are stored together.

The White Balance determines how the file will look when Capture One creates the preview. The ISO, exposure data and camera model information are used to calculate the noise reduction used by Capture One.

Capture One de-mosaic the RAW-file information from the Beyer filter mounted onto the sensor to produce image files with three colors per pixel. This process uses an extremely sophisticated and patented algorithm.

The in-camera ISO and White Balance settings are applied to the image together with the formula developed for Capture One when the preview is created and displayed in the Viewer. One of the really big advantages with RAW files is the ability to change the white balance after the image has been captured – this is often not possible with lossy formats like JPEG.

Once the preview file has been produced, nearly all the variables can be changed such as Contrast Curves, Sharpening and White Balance. All changes are applied to the image when the preview is created by Capture One and displayed in the Viewer.

The adjustments made to the image in Capture One are applied to the preview and added to a settings file. No changes are made to the RAW



data at any time.

Once the process button is pressed, RAW data is processed using the settings file. At this point the true pixel-based image is formed and output to specific dimensions.

JPEG and TIFF

Many DSLR and smaller digital cameras can create a JPEG at very high quality. These files can generally be further adjusted and improved in Capture One. Capture One supports viewing and editing of JPEG (RGB) and TIFF (RGB) files. It might not be possible to edit files in Capture One if you have JPEGs or TIFFs rendered in CMYK or Gray Scale.

JPEG and TIFF are files that have already been processed to a certain level, either by a camera's internal software or in conversion software such as Capture One. When Capture One locates a file, the White Balance (WB) setting is determined by the camera that captured the image or by the conversion software that originally created the file. The White Balance setting can be adjusted. But note, a JPEG and TIFF file usually has a significantly smaller dynamic range compared to RAW capture. This might result in burned out or darkened areas when the auto White Balance is applied or if the White Balance Picker tool is used to set White Balance.



Enhanced Image Package (EIP)

EIP / IIQ / RAW / PROCESS IMAGES / PROCESS RECIPE / OUTPUT NAMING

Learn about out the benefits of an Enhanced Image Package.

Enhanced Image Package (EIP) is a convenient way of packing and sending your master file for a true Capture One user based workflow. The image file will be seen exactly as you created it; the original untouched RAW file will be packed with your setting file, ICC and LCC profile.

Using .EIP will, in essence, simply pack the aforementioned files. .EIP does not copy the files so you will not need more disk space. You will find the .EIP in the same folder as the RAW file. The .EIP will have the same name as the original RAW file and the .EIP will support RAW files from any Phase One back. EIP files are recommended for use in [Sessions](#).

Pack as .EIP

1. Select the intended images that will be packed as .EIP
2. Choose File>Pack as EIP.
3. The files are now automatically packed and will be named .EIP

Note: EIP is not recommended for use with catalogs.



Unpack .EIP Files

1. Select the images that need to be unpacked.
2. Choose File>Unpack EIP.
3. The files are now automatically unpacked and will display the original file extension.

Note: An EIP is not recommended for use with catalogs. Always unpack an EIP before using it in a catalog.



Automatically Convert all Phase One Digital Files to .EIP

1. Choose Capture One>Preferences.
2. Open the Image tab.
3. Check mark **Pack as EIP** when importing.
4. Check mark **Pack as EIP** when capturing.

The image file is now integrated in the Enhanced Image Package. The .EIP is simply replacing the image files. The setting files will be removed from the relevant folders and will also be included in the package.

Note: An EIP is not recommended for use with catalogs. Always unpack an EIP before using it in a catalog.





Colors in Capture One

COLORS / PROCESS IMAGES / PROCESS RECIPE

Discover how Capture One deals with image color.

Introduction

Essential information regarding colors in Capture One:

- Capture One deals with colors in two ways: internally and for output.
- Capture One works in a very large color space, similar to that captured by camera sensors. A large color space ensures that little clipping of the color data can occur. Clipping is the loss of image information in a region of an image. Clipping appears when one or more color values are larger than the histogram (color space of the output file).
- At the end of the workflow, the RAW data has to be processed to pixel based image files, in defined color spaces. These spaces are smaller than the internal color space used by Capture One. When processing, some color data will be discarded. This is why it is paramount to perform color corrections and optimizations to images before processing to a smaller color space.
- Capture One provides accurate color by reading the camera-generated RAW information, file header and settings file.
- A RAW file is assigned a color profile once Capture One has established which camera model has been used. The RAW data is then translated to the internal working color space of Capture One and it is here that edits can be applied.
- Image data is converted, by means of ICC profiles, to industry standard spaces such as Adobe RGB or sRGB during the processing stage.



Purpose and Color Spaces

Color Output Settings

Capture One Express can output to any RGB color space while Capture One PRO can also output CMYK. (It is necessary that the ICC profile is available on the local machine).

For Web

Images that are intended to be published on web sites should always be processed into the sRGB color space as few web-browsers are capable of color management and the subtleties of images will not only be lost but can also be incorrectly displayed. Images processed in larger color spaces like AdobeRGB will be displayed with less color (especially green), and are often slightly too dark when shown in browsers which only displays sRGB.

For Print

Images for print should be output to suit the requirements of the client or lab. Adobe RGB is a large color space that is capable of expressing a wider gamut of colors than sRGB. Adobe RGB is, therefore, the preferred choice for images that are likely to receive extensive processing or retouching.

Camera Profiling

Embedding the ICC color profile into the processed file (ICC Profile>Embed Camera profile) ensures that no color changes are made to the image data, which is particularly important for creating camera profiles.

Retouching/Manipulation

Image files that are intended to receive intensive retouching and manipulation can benefit by being processed and output in 16 bit to ProPhoto RGB, which is an even larger color space than Adobe RGB.

CMYK Color Spaces

Capture One Pro provides a selection of the most common CMYK color spaces. The photographer can convert to CMYK during processing to secure picture quality instead of applying this color space conversion in postproduction. CMYK is controlled on the [Output Tool Tab](#).

Set a Permanent Color Space

1. Select View>Proof Profile.
2. Select the desired profile or output recipe for permanent usage in the [Viewer](#).

Note: A permanent Color Profile seen in the Viewer may produce moderately different colors than the actual output image.

The default setting displays the image in the viewer in the color space that is selected in the highlighted [Process Recipe](#). To ensure image quality for off-set printing; highlight the CMYK process recipe and the colors are instantly converted to the color space selected in the process recipe. Perform final corrections before [processing](#).



Export

Use the Export function to quickly output variant or original files.

Export - Originals

There are two export image options; Go to File>Export and choose either Originals or the Variant option.

Export Originals lets you export original raw images with or without adjustments to a folder location on your computer or external hard drive etc. Check mark or deselect any relevant fields in the Options tab. (The Include Adjustments and Notify when complete options are selected by default). Press Export Original to complete the process.



Most users will export original image files with the adjustments applied in Capture One. This makes it possible to send other Capture One users edited image files before processing, thus enabling them to make any further amendments.

Export - Variants

Export Variants is a quick way to export a processed image.

1. Select the image files that you want to export.
2. Go to File>Export>Originals... or Variants... Alternatively, right click on a thumbnail, Session Folder or Session Album and select Export > Originals... from the menu options.
3. A dialog box will appear. Press the arrow or go to the Store Files drop down menu in the Location tab to navigate to a desired location for the save exported image files.
4. Choose a naming format by pressing the button in the Naming tab. Type a Job name if applicable.
5. Go to the Recipe tab and select the file format, quality and other parameters as desired.
6. Press the Export (Variant) button. The task is added to the Batch Queue and is executed in the background enabling users to continue their work during the export process.



Video tutorial: Exporting variants

Learn more about exporting variants in this video tutorial. (Click on the image to the right). Capture One Pro 7 has an easy to use export window for exporting files in a single format. To export files in multiple formats at once, you can use the tools in the output tool tab instead.



Process Files

PROCESS IMAGES / PROCESS RECIPE / WATERMARK / TIF / WEB CONTACT SHEET

Find out how to process images, produce Customized Output Recipes and use the Batch Tool Tab.

Introduction

Images can be processed for output in [multiple formats](#) including TIFF, JPEG and DNG. Capture One provides a range of options for setting the file compression, bit depth, color space, resolution and size. The Scale option is especially useful if you want to process images for various purposes.

Customize your output workflow with Output Recipes to create, for example, multiple output recipes to process the same collection of images for various output purposes. You can continue working in Capture One while image files are processed in the background.



Create Multiple Process Recipes ^{Pro}



1. Go to the [Output Tool Tab](#).
2. In **Process Recipes** tool press the '+' (plus) button.
3. Name the new recipe.
4. In **Process Recipe** tool, choose the desired [Format](#), bit depth, [Compression](#), [ICC profile](#) and [Resolution](#).
5. Choose the [Scale](#) setting from the drop down menu.
6. Select an application from the [Open With](#) drop down menu (in the Process Recipe tool) to automatically open a processed image.
This is not recommended if multiple images are processed in one batch.
7. File names are set using the [Output Naming](#) tool. See [File naming](#).
8. The output destination can be changed if the session folder is not the desired output folder.
A new output folder can be chosen in the [Stored Files](#) option.
9. Go to the **Process Recipe** tool and check mark the preferred [Metadata](#) options to include in the processed files.
10. Choose whether or not to include a [watermark](#) in the image from the tab in the **Process Recipe** tool.
11. Every step is instantly saved and will re-appear next time the recipe is selected.

Multiple recipes are only available in the PRO or DB version. Start at #4 if the installed version is not PRO.

Process Images

1. Select the image files for processing.
2. Go to the [Output Tool Tab](#).
3. In **Process Recipes**, check mark the required recipe(s) for the selected images.
4. Press **Process**.
5. Processing can be [stopped](#) at any time, then edited and [re-started](#) from the [Batch Tool Tab](#).



Create a Text Watermark ^{Pro}

1. Go to the [Output Tool Tab](#).
2. Choose the [Watermark](#) tab in the **Process Recipe** tool.
3. Select **Text** from the **Kind** drop down menu.
4. Type the watermark into the **Text** field.
5. Press the Font menu icon to adjust the font and color of the text.
6. Adjust **Opacity** and **Scale** sliders to the desired level.
7. Adjust the placement of the watermark using the **Horizontal** and **Vertical** sliders or by selecting the hand cursor tool (h).



Create a Graphical Watermark ^{Pro}

1. Go to the [Output Tool Tab](#).
2. Choose the [Watermark](#) tab in the **Process Recipe** tool.
3. Select **Image** from the **Kind** drop down menu.
4. Drag and drop a file to the image area or browse for an image using the File link below the image area.
5. Adjust **Opacity** and **Scale** sliders to the desired level.
6. Adjust the placement of the watermark using the **Horizontal** and **Vertical** sliders or by selecting the hand cursor tool (h).



N.B. Capture One supports all common image file formats for use as a watermark.

Use Multiple Output Recipes at the Same Time ^{Pro}

1. Go to [Output Tool Tab](#).
2. Go to the **Process Recipes** tool and check mark all recipes needed.
3. Select the image files in need of processing.
4. Press **Process**.



Process Different Process Recipes into Sub Folders ^{Pro}

1. Go to the [Output Tool Tab](#).
2. Highlight a Process Recipe.
3. Choose the **File** tab in the **Process Recipe** tool.
4. Type a name for the Sub Folder into the corresponding field. This will automatically create a subfolder. (E.g. For Standard jpeg RGB files).
5. Repeat steps 2 to 4 for other Process Recipes.
6. Check mark the desired Process Recipes and press **Process**. The different files can be found in the corresponding subfolders within the Output folder.



Edit the Batch

1. Go to the [Batch Tool Tab](#).
2. Choose the **Queue** tab.
3. A batch of files can be changed and reordered. Simply drag and drop files to the desired order during processing.
4. Highlight a file(s) and press backspace (on your keyboard) to remove it from the Batch Queue at any time.
5. Press the **Stop** or **Start** button (at the bottom of the Batch Tool Tab) to stop or restart the queue at any time.



Reprocess Files (History Tab)

1. Go to the [Batch Tool Tab](#).
2. Select the **History** tab.
3. Highlight any previously processed files and press the **Reprocess Selected** button.



Learn More: Output Settings

Summary and benefits of each setting in the Output Tool Tab.

Format

- Use a TIFF to preserve maximum quality. A TIFF also enables the option of 16 bit output.
- Use a JPEG file setting to attain a smaller sized file (compared to a TIFF) for convenience.
- The JPEG QuickProof format setting creates images for evaluation purposes. Capture One creates the image file from the proxy file and the settings file without additional calculations or filters. JPEG QuickProof should not be considered as a completed file; it is ideal for ultra quick evaluation purposes only.
- Outputting to DNG format in Capture One, in essence, creates a new RAW file. There are no options for size or compression with this format. All changes made to the image will be discarded when creating the DNG file.
- [Discover more about the different file format options.](#)



Compression

- TIFF files can be compressed. A TIFF is a lossless format, as are both forms of TIFF compression; LZW and ZIP.
- Adjust the quality of a JPEG by adjusting the slider. The lower the quality, the smaller the file and the greater the loss of information. JPEG compression also adds noise to an image.



ICC Profile

- The choice of color space depends on the final purpose of an image file.
- ICC profiles can be selected in the Process Recipe tool. Alternatively, the color space can also be changed by going to View>Proof Profile. Choose a color space and make final adjustments after converting an image file.



Resolution

- The Process Recipe tool features a Resolution field that can be change to pixels per inch, cm or mm.



Scale

Scale

The Scale options in a recipe determine how much a cropped image will be scaled when processed with that recipe. All scaling options will retain the original aspect ratio - scaling options will never cause a processed image to be distorted, cropped or rotated with other proportions other than the Capture One view.



Fixed: The image is scaled proportionally with the percentage specified. Capture One can scale images on output from 10-250%. (Scaling is carried out on the original data and is of the highest quality so it is suitable for any type of use.)

Width: The image is scaled proportionally to the specified width.

Height: The image is scaled proportionally to the specified height.

Dimensions: An image is scaled proportionally to fit inside a box with the specified dimensions. Use this when you want to process a mix of portrait and landscape images. The dimensions are interpreted as either width x height or height x width whatever yields the largest scale.

Width x Height: The image is scaled proportionally to fit inside a box with the specified width and height. Use this to ensure that a set of processed images with different aspect ratios will fit on certain sized paper.

Long Edge: The image is scaled proportionally with the longest edge set to the specified value.

Short Edge: The image is scaled proportionally with the shortest edge set to the specified value.

Never Upscale: Limit the scale to a maximum of 100%.

Output Scaling

- Capture One has the ability to scale images on output from 10-250%.
- Upsizing images is as simple as typing in the output size required. As the scaling is carried out on the original data, the scaling is of the highest quality and suitable for any type of use.



Open With

- Select an option from the **Open With** drop down menu to automatically open a processed file into another selected application once it's been processed in Capture One.



Output Location

- The **Output Location** tool enables users to choose a destination for processed files. Click on the arrow icon to navigate and select a desired folder.



Process Summary

- The Process Summary window provides an overview of all the chosen settings for an image before processing. This includes the actual and final processed size, name, format and file size.
- Any red highlighted figures are there as a warning that something will not be processed in a desired way. Check the red figures and make the necessary alterations e.g. change the dimensions.



Output Naming

- Output Naming provides a range of options for naming processed files. See [Output Naming](#).



Metadata

- The advanced Process Recipe tab enables the option of removing (or stripping) metadata. Metadata stripping settings are an integrated part of each process recipe. Capture One offers five stripping options: Rating, Copyright, GPS coordinate, Camera data and 'all other'.
- The default setting includes all Metadata information apart from the Rating setting.



History

- The Batch Tool Tab shows a history of all recent files that have been processed.
- If for any reason, there is a need for further copies of these images, the relevant ones can be selected and the Reprocess button selected.



Watermark

- A watermark can be added to an individual process recipe.
- A watermark can also be included in all processed images and when [printing photos](#) to help protect files that are sent to a client.





Tips and Tutorials

CAPTURE ONE / C1

Welcome to the Tips and Tutorials section. Here you'll find easy to follow step-by-step tutorials, photography travelogues, time saving shortcuts, expert workflow advice as well as photographic inspiration.

Import and Export

Expert advice on how to apply Presets and Styles when importing images and everything you need to know about the EIP file format.

Catalogs, Sessions, Albums, Smart Folders, Shortcuts and More

Capture One provides a wide range of options and procedures to help organize your images.

Color and White Balance

Become a master of color with advice on inverse selections, ICC Profiles and custom white balance among others.

Exposure

This section includes how you can overcome deep shadows, avoid flat looking images and there's expert advice on the Curve Tool.

Composition

Find out the difference between an 80% and 100% keystone correction (and why it's important) and discover when you'll need to crop outside an image.

Image Improvements and Fixes

This section covers everything from vignetting to clarity and even how to improve issues that occur when using wide and telephoto lenses.

Toning Effects and Black & White Conversions

Find out more about the magic of monotone from straightforward black and white conversions to creative split toning.

Travelogues

Travel photography is a challenging discipline that covers a wide range of subject matter. Get expert advice with the Phase One team's experiences from locations across the world.

About the Authors

Who are you getting this advice and expertise from? Find out more about the authors here...



Import and Export

Expert advice on how to apply Presets and Styles when importing images and everything you need to know about the EIP file format.

Step-by-step tutorial: [Apply Presets and Styles when importing images](#)

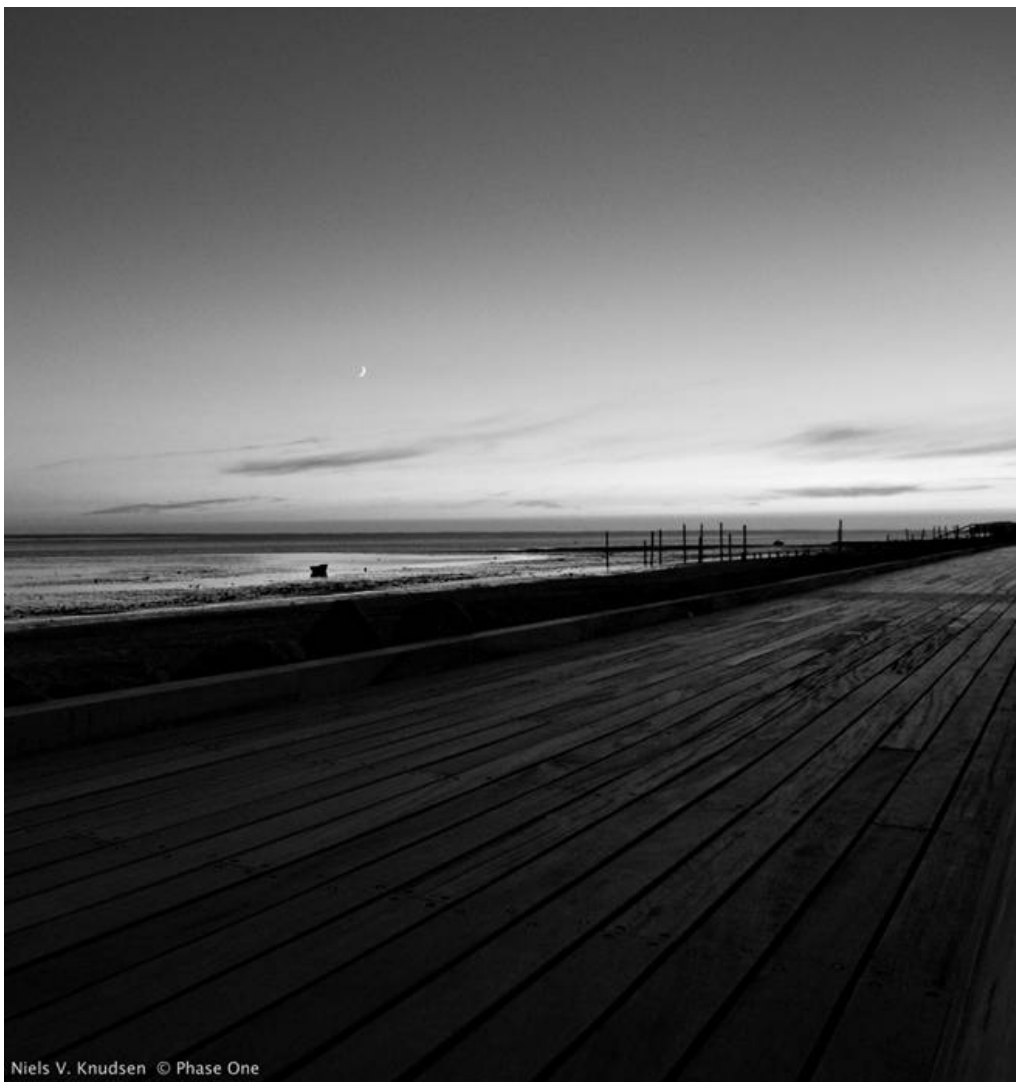
Quick Guide: [Capture One's .EIP file format](#)

Applying Adjustments During Import

Author: Niels V. Knudsen

Introduction

Capture One Pro 6 makes it easy to apply Presets and Styles when importing images. Utilizing this feature means images will have the desired look as soon as they appear in the thumbnail browser in Capture One.



Import Black and White

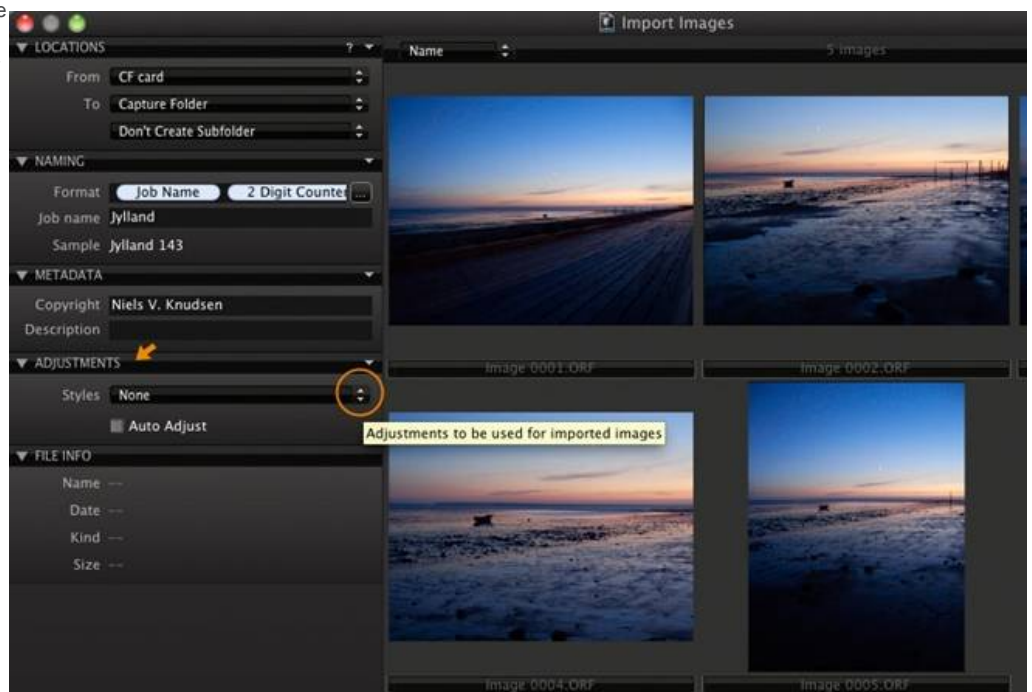
This feature is useful in a number of scenarios. For example, if you are out shooting with black and white images in mind, you can have all your imported files displayed in monotone in Capture One according to your chosen Black and White Preset or Style.



Step 1

The Capture One Importer will automatically launch as soon as a memory card is inserted into your card reader.

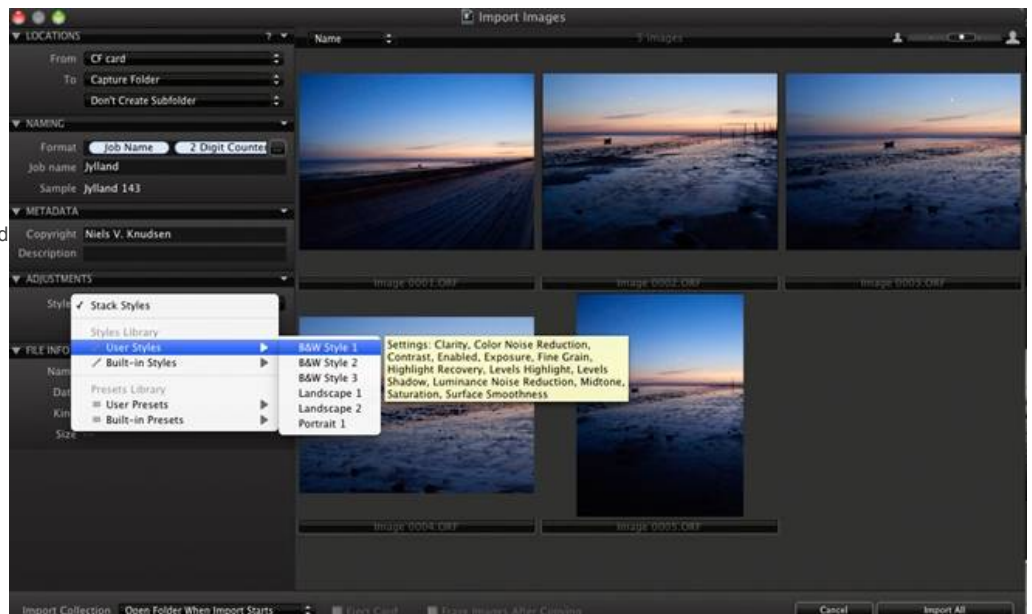
Note: If additional image applications have been installed on your PC/Mac, you may have to choose the Capture One Importer among the different importer choices.



Step 2

In the Importer, you will find the Adjustments tool. Your adjustments just need to be saved into a Preset or a Style. Presets and Styles are the same - a Preset just comes from a single tool in Capture One while a Style can hold any number of Presets from different tools.

In this case, I chose to apply my Black and White style named "B&W style 1". When hovering over the Style, a yellow info field will pop up to show the tools used within the Style. Note that the thumbnail images in the Importer are always displayed by default rendering and not with any Styles applied.



EIP – the Enhanced Image Package file format

Author: Niels V. Knudsen

Introduction

Capture One offers the unique option of moving image folders, which including all necessary information, to other computers.

You can move a single file to another computer, with Capture One's simple .EIP file format that packs your original RAW file with all necessary settings files including LCC files and custom ICC profiles into one file. The .EIP file format doesn't change your RAW files; it simply uses standardized zipping technology to pack all needed components into one file.



The EIP illustrated

The .EIP file format doesn't change your RAW files; it simply uses standardized zipping technology to pack all needed components into one file.



Quick Guide

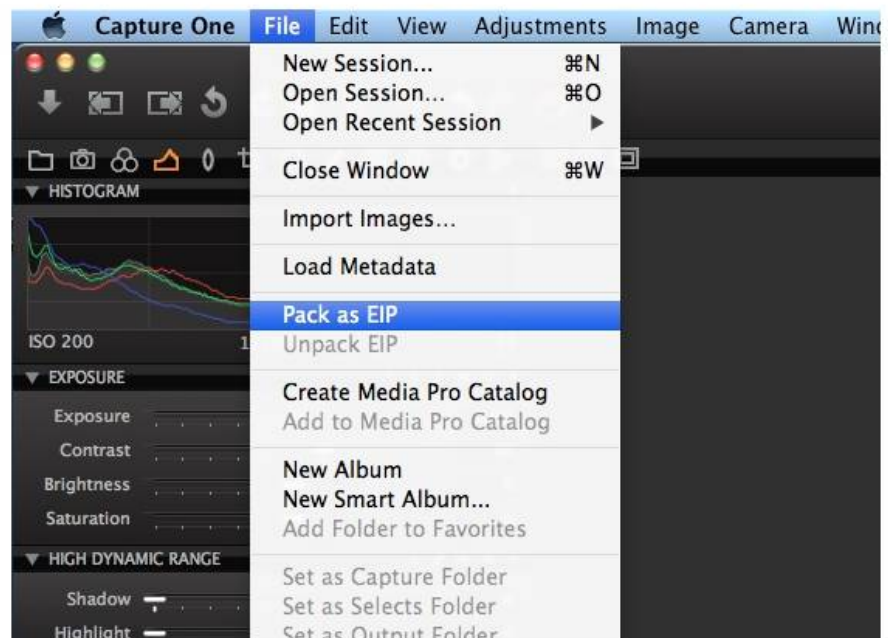
The possibility of moving just a few selected images including all necessary components to another computer can be a great advantage in your workflow. Many photographers use laptops for shooting tethered with their camera and they often apply a few adjustments upfront directly at the laptop. When they have selected the images they want to continue working with, they move them to a desktop with a high quality monitor.

Even though Capture One can use the .EIP format directly during import or capture, I always keep my files in the manufacturer's RAW format until I need to move them. Then I just pack the images into the .EIP file format.

From the file menu, you can select the "Pack as EIP" to pack your RAW file including all necessary settings files into one single .EIP file.

After moving the .EIP file to another computer, you can simply use Capture One and browse to the location of the .EIP file. Capture One will display it with

the identical settings as on the laptop where it was originally generated. You can keep the image file in the .EIP format or, if you want to see the original file format of the camera, you can simply unpack the .EIP file with Capture One. During the unpacking, all the needed components are installed correctly in Capture One.





Catalogs, Sessions, Albums, Smart Folders, Shortcuts and More

Capture One provides a wide range of options and procedures to help organize your images.

Step-by-step tutorial: [Sessions – Get Organized!](#)

Quick Guide: [Essential Album info](#)

Step-by-step tutorial: [Search and Filtering](#)

Step-by-step tutorial: [Use Subfolders in Recipes](#)

Step-by-step tutorial: [Keyboard Shortcuts](#)

Step-by-step tutorial: [Workspaces](#)



Sessions – Get Organized!

Author: Niels V. Knudsen

Introduction

Creating a Session in Capture One 6 is an efficient way to organize your image files into folders and virtual albums. Here's some benefits that using a Session can bring:

- Make a new Session for every new event, trip or job you do. This will help you keep all relevant images, image corrections and processed images within one physical folder.
- A Session can easily be moved to another computer or another physical disc drive. As all necessary files are saved inside the Session folder by default, you can work on the Session from any computer. This can be a great advantage as you may have started working on the Session on your laptop while being on a trip. Once you get home, you can simply move the Session folder to your stationary computer and continue your work.
- You can easily switch from one Session to another and when you return to the first Session, you will see all images and all selects the same way as when you left the Session.
- You can search and filter all images in the Session Favorite folders

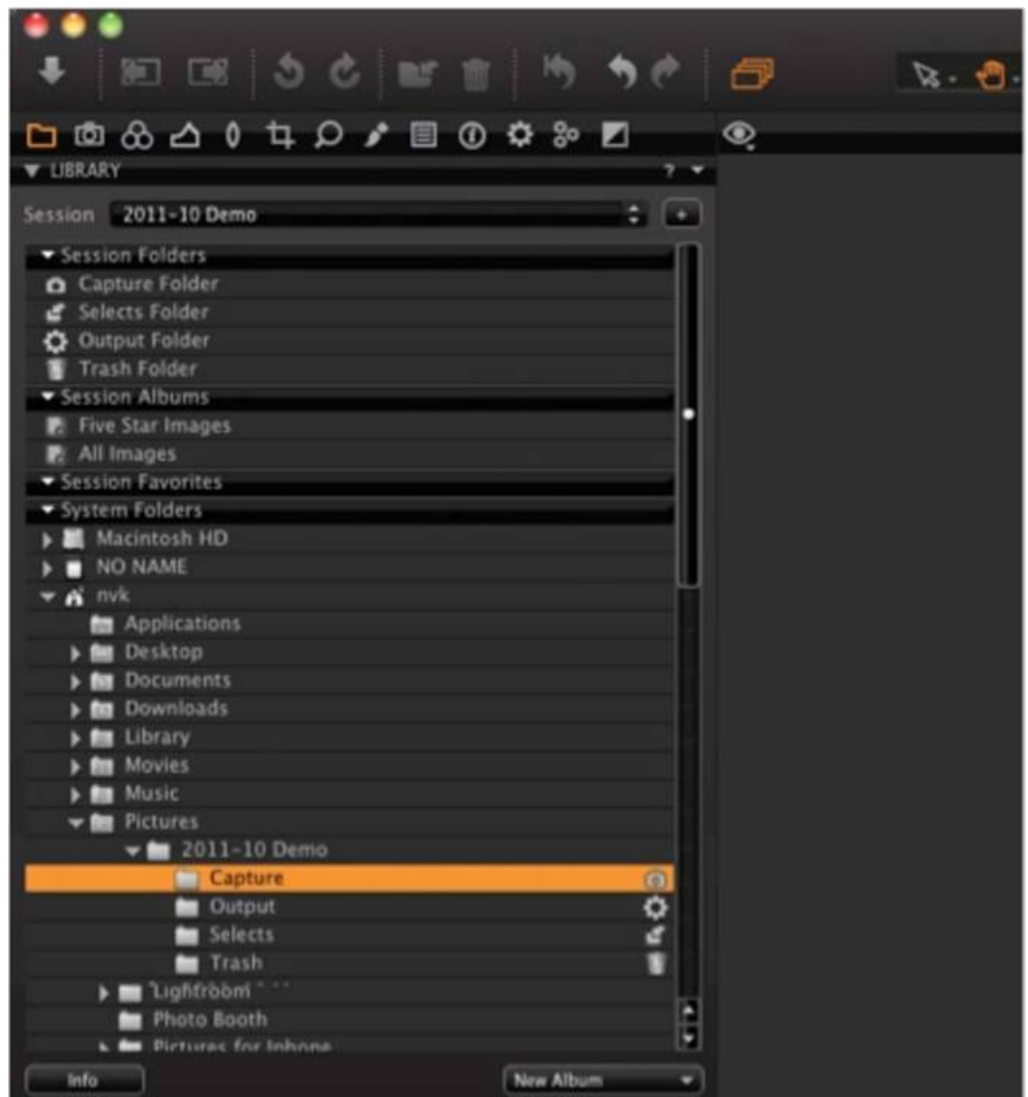


Niels V. Knudsen © Phase One

Step 1

If you use Sessions to organize your work, Capture One will place all your image folders inside the Session folder by default. This will ensure that the Session can be moved to a backup device or another computer later.

The image above shows the Library tool in Capture One. The current Session is named "2011-10 Demo". The Session folders provide quick references to the default Session folders. To see the physical location of a Session folder, right click on the Session folder and select the "Show in Library". In the above example, you can see how all the Session folders are placed inside the Session folder "2011-10 Demo". The small icons indicate the function of the individual Session folder.



Step 2

Besides the Session folders, you can also find a .col50 folder. This is the Session folder containing the information about image selections and Albums. If you double click on a .col50 folder in the file system, Capture One will open the associated Session. You can rename a Session by simply renaming the .col50 folder directly in the file system, but if you do, first you must make sure that Capture One is not open.

2011-10 Demo	Today, 18.25
2011-10 Demo.col50	Today, 18.25
Capture	Today, 17.54
Output	Today, 17.30
Selects	Today, 17.30
Trash	Today, 17.30

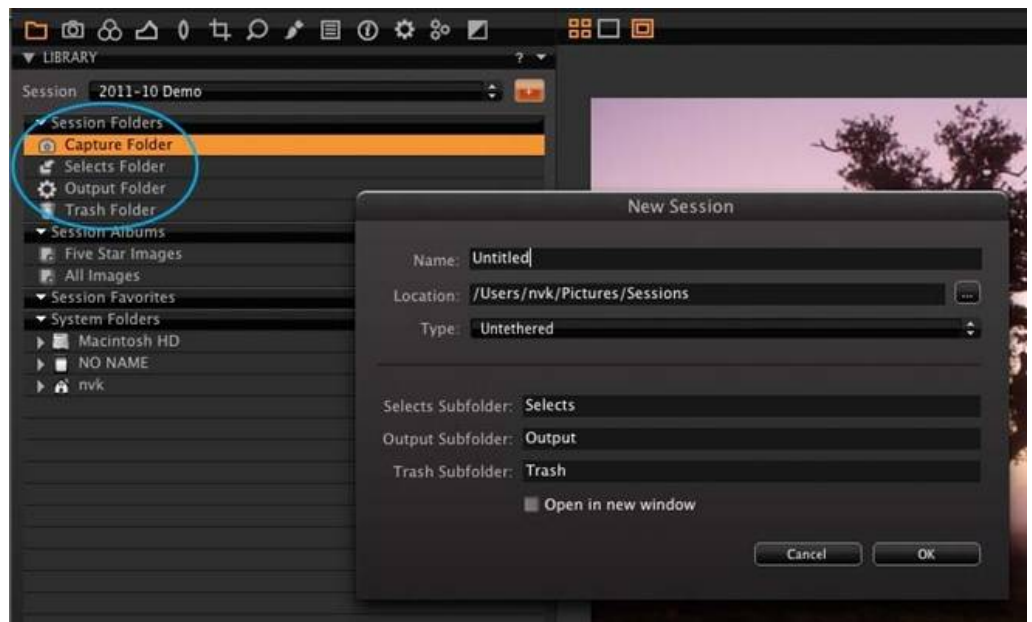
You can create and add as many folders to your Session as you like. You can also add folders to your Session from any location outside the Session folder, but doing so you lose the possibility of moving the Session to another physical location later. (Only do this if you know that you will never need to move your Session).

If you are shooting from your camera directly into Capture One Pro (via a USB or FireWire), ensure that you should choose a tethered Session, as this option automatically gives you a Capture folder and sets the capture naming to equal the Session name by default.

Step 3

In the Library tool, click on the "+" icon to create a new Session. The current Session named "2011-10 Demo" is a tethered Session and includes a Capture folder. Both tethered and untethered Sessions will always include an Output folder for the processed images, a Selects folder for holding specially selected images and a Trash folder.

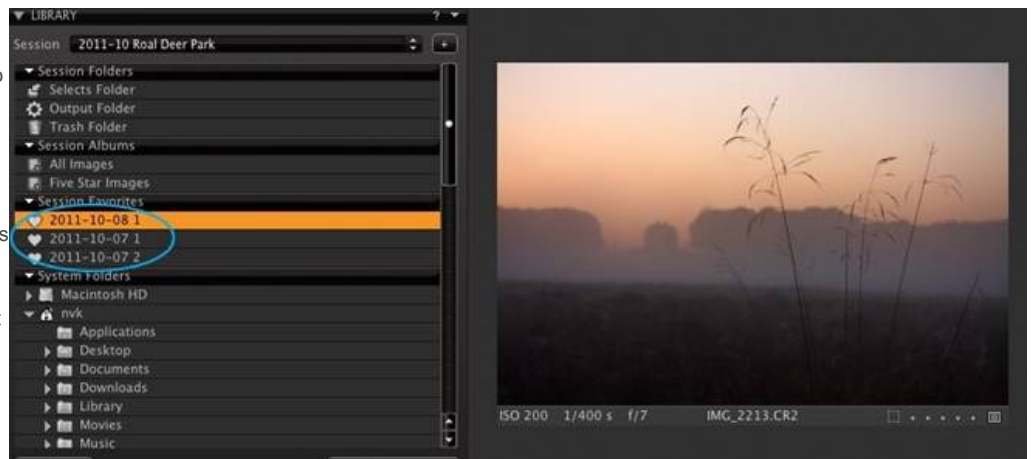
If you chose an untethered Session, you won't get an Image folder until you manually create one or use the Importer tool to import images. The Importer will automatically provide options for creating Import folders inside the Session folder.



Step 4

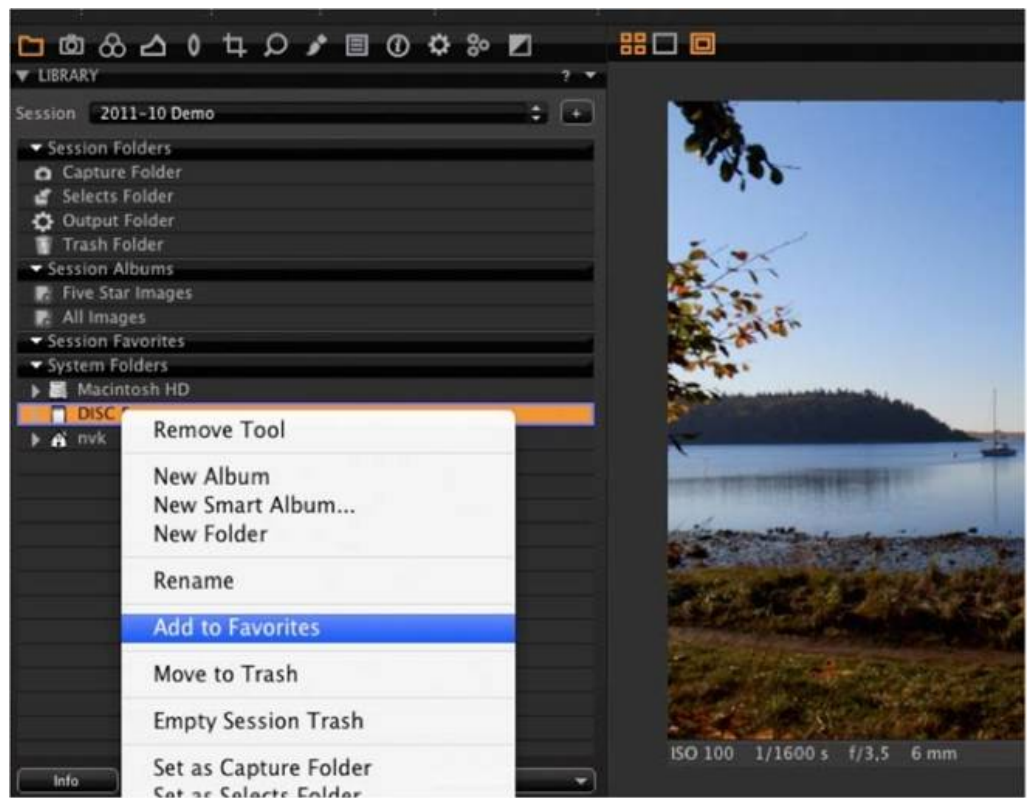
After completing an import, you will notice that the Import folder has been added to the Session Favorite List. It is important to note that only images placed in folders that are visible in the Session Favorites List can be searched when using the search and filtering function.

I have imported three CompactFlash cards into this session and the importer has automatically added the Import folders to the Session Favorites. I named the import folders by date and an index number.



Step 5

You can always use the browser in the Library tool to select an Image folder, but the Image folder won't be searchable until you add it to the Favorites list. To add a folder to the Session Favorites, just right click on the folder and select **Add to Favorites** in the drop down menu.



How to Use Albums

Author: Niels V. Knudsen

Introduction

One of the key organizing elements in a Capture One 6 Session is an Album. Although it looks like a normal image folder, it is in fact a virtual folder with internal references to the real location of the images. Here are some Album functions and benefits:

- You can create as many Albums in a Session as you wish.
- You add images to an Album simply by drag and drop.
- An Album can contain images from different locations.
- Images in an Album can come from any folder location both inside as well as outside the Session folder.
- When deleting an image in an Album, you only remove it from the Album. You do not delete it from the original folder.
- If you move an image containing multiple variants to an Album, the Album will also show the variants. Variants of an image will always stay together.
- An image in an Album will always reflect the current corrections made on the image at the original location. There is only one original, and changing an image in an Album will also change the appearance of the image at the original location.



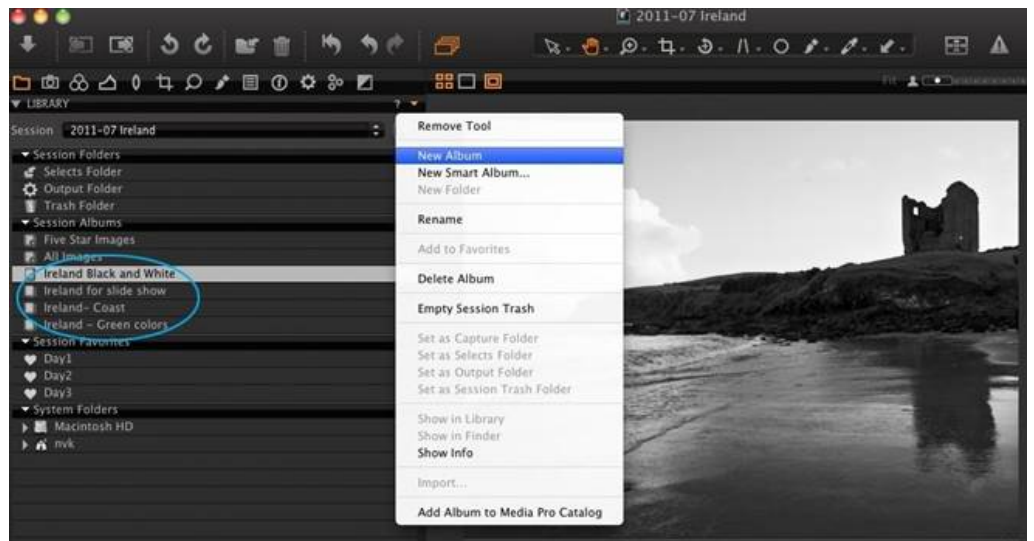
How to Use an Album

I typically use Albums to create small collections of images that share a common theme; this could be something as simple as Black and White. I love monotone imagery so in each new Session I always create an Album even though I may have gone out shooting without having Black and White shots in mind. I keep all my originals in the Import folders inside my Session folder. When I go through my Import folders, I immediately add files to my Black and White Album when I see suitable images. By adding the files to an Album rather than moving them to a new folder I still have all my originals in one location. By browsing through the import folder again, I can make another selection and add files to a different Album if desired.

In essence, I can keep one Album with images in Black and White and another Album containing some or all of the same images in full colors. I simply need to create Variants: one Variant holding the Black and White version and one Variant holding the color version.

Create a New Album

To add an Album you can right click on any Session Album, Favorite or folder and select the "New Album" from the drop down menu. You can also add an Album by selecting the Library Tool action menu icon. The Session above already contains 4 Albums as indicated by the red circle.



Search and Filtering

Author: Niels V. Knudsen

Introduction

The Search and Filtering functionality in Capture One 6 is an often overlooked feature. Learn how to use it, and you will find it to be a very powerful tool that can help improve your everyday workflow.

You can search among your images in any selected Image Folder or Album; or you can search among all the images in all the folders associated with a Session.

Searching a selected Image Folder can be done with a simple free text search or by setting up multiple specific search criteria. A free text search will match the search text with the context of more than 50 search criteria within Metadata and file names.

To show the result of search criteria applied to all the images in a Session, Capture One 6 uses Smart Albums. Smart Albums are dynamically updated and will therefore always show the latest search results.

The dynamic qualities of the Smart Albums make them very useful for workflow related search and filtering. By default, a new session includes a Smart Album named "Five Star Images". This Smart Album will always show all 5-star rated images in a Session. Immediate after rating a new image with 5 stars, it will also be visible in the "Five Star Images" Smart Album.



Step 1

Click the search magnifier icon to enter the search setup dialogue box. It is located above the thumbnail browser as shown above (if Capture One's thumbnail browser is placed to the right of your screen).



Step 2

Selecting images: In my workflow I use the Smart Albums during the process of selecting which images I would like to work with from a shoot. I first, and this is important, create a new Session for my shoot. When using the Search and Filtering options, I can search among all the images in this Session except those in the Trash Folder. I also set up an extra Smart Album to hold my 4 and 5 star rated images.

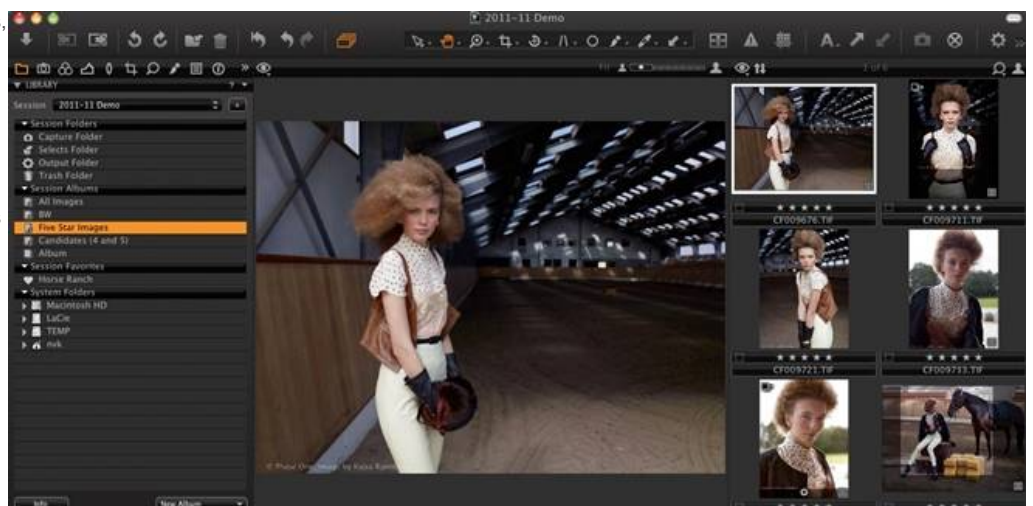


Step 3

Whilst browsing through my image folders, I use the keyboard shortcuts to rate my images with stars. I only rate the images with 3, 4 or 5 stars, and I am not particularly thorough when rating, as I usually complete the rating process in at least two steps. In the first round of rating, I may rate a 5-star image with only 4 stars or the other way around.

Next, I select the Smart Album containing all my 4 and 5 star rated images. Now that I have isolated the best images from the shoot, it becomes much easier to reevaluate the images in a second round of selection to really nail down the best 5 star shots.

When I have finished rating, I place all the images that I want to work with in the default Smart Album called "Five Star Images"



Use Sub Folders in Recipes

Author: Niels V. Knudsen

Introduction

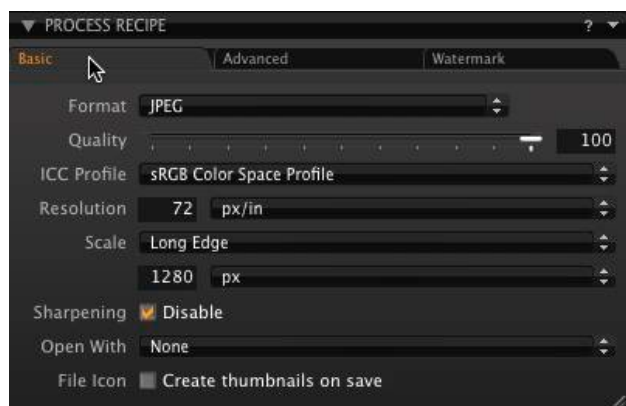
Recipes in Capture One Pro 6 are a very powerful way of managing multiple outputs from a batch of images. Output Recipes can be customized and subsequently have any number of recipes processed simultaneously.

Images can be processed for output as TIFF, JPEG or DNG. Capture One Pro 6 provides a range of options for setting the file compression, bit depth, color space, resolution and size. Hence, images can be scaled easily making it possible to produce a range of outputs for different purposes. Within the Advanced tab of the Recipe Tool is an option to manage the location of the exported files.

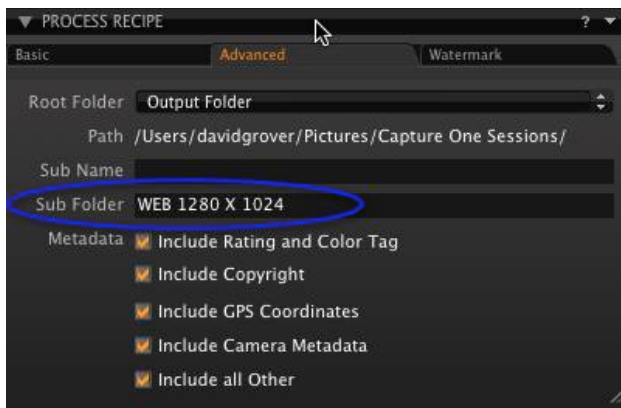


Process Recipe – Advanced Tab

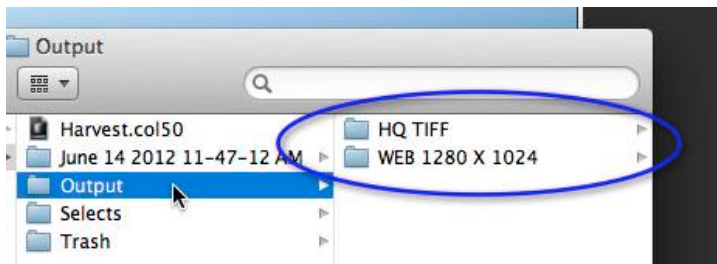
In the following example we have two process recipes...
One creates a high quality TIFF. (Go to the Format drop down menu and select TIFF).



The second creates an image for the web sized at 1280 x 1024 pixels.
In the Advanced tab, there is a further option called Subfolder which will automatically create a subfolder of that name within the chosen output folder.



Therefore when the export is complete it is easy to locate the different kinds of files that have been exported.



Keyboard Shortcuts

Author: Niels V. Knudsen

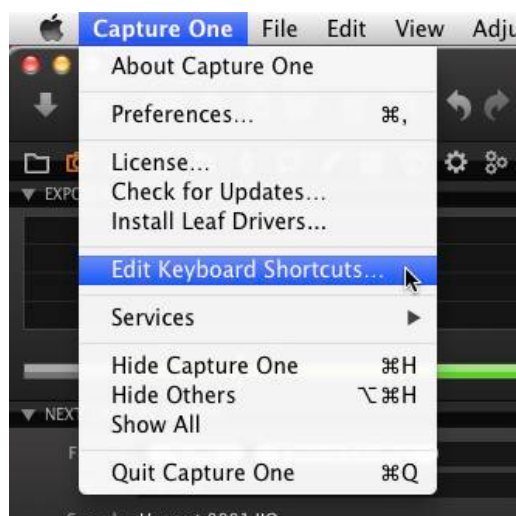
Introduction

Capture One has a multitude of keyboard shortcuts that can facilitate fast navigation around the software. These normally perform functions that would otherwise have to be done with the mouse or by selecting menu items. Shortcut keys can be a real time saver in day to day use of the software and spending time to learn them or create your own set can be very worthwhile.



Editing Keyboard Shortcuts

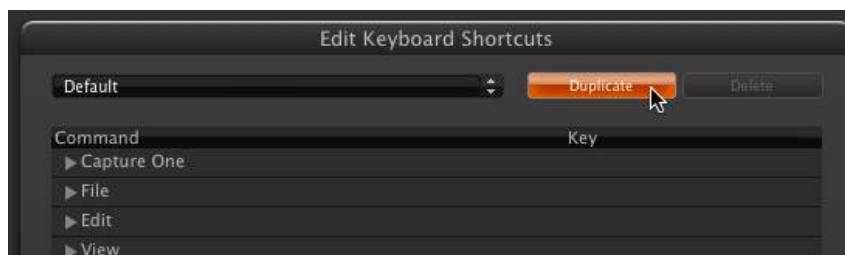
Capture One comes with a default set of keyboard shortcuts, however, you may wish to edit these shortcuts to fit to your own preference. This is easily achieved in the Keyboard Shortcuts editor.



Within Capture One, go to **Capture One>Edit Keyboard Shortcuts** and the following menu will appear:



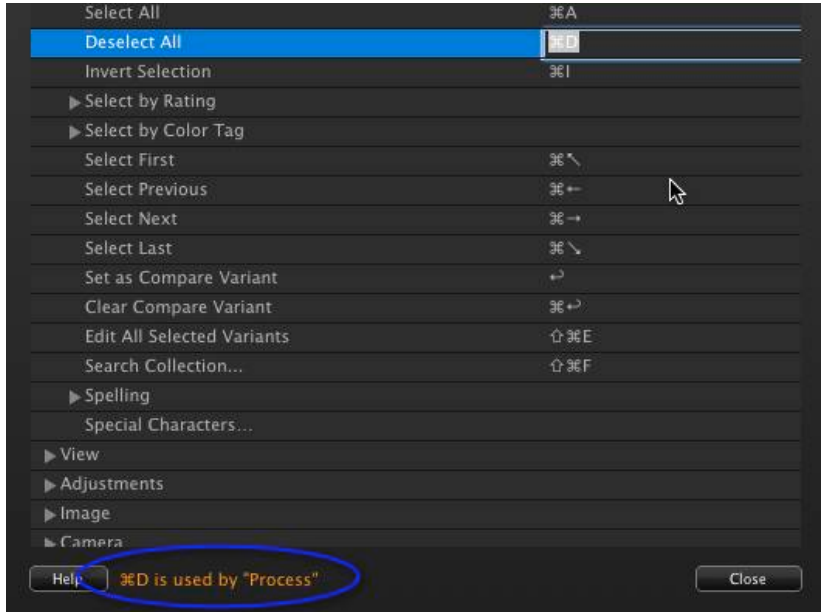
Begin by Duplicating the current set of shortcuts as the Default set cannot be edited.



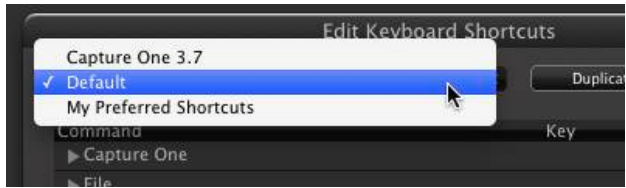
Choose a name for the new Shortcut set, and now you can begin to edit the available shortcuts.



Just expand a subsection of shortcuts and double click on the shortcut you want to edit. Then, simply press the desired keyboard shortcut. If the new shortcut is currently in use by another action, a warning is displayed at the bottom of the menu, but the selection of this new shortcut is not prevented.



Press Enter on the keyboard to save the shortcut. If you want to change back to the default set, simply choose Default from the drop down menu.



Workspaces

Author: Niels V. Knudsen

Introduction

Workspaces in Capture One are an easy way to customise the interface so that it makes the most sense to you. This could include elements such as:

- Making your favourite tools easily accessible
- Changing the layout and content of the toolbar
- Making different workspaces for different tasks (Importing, Editing, Shooting, Focus Checking)

By streamlining the interface, your favorite functions and options can be found quickly and easily. Different tasks will also require focus on different parts of the software. For example, whilst selecting images from a shoot, it is not necessary to have the Tools on display, thereby creating more screen real estate for image viewing.



Building and Saving a Workspace

Above: The default workspace in Capture One Pro 6

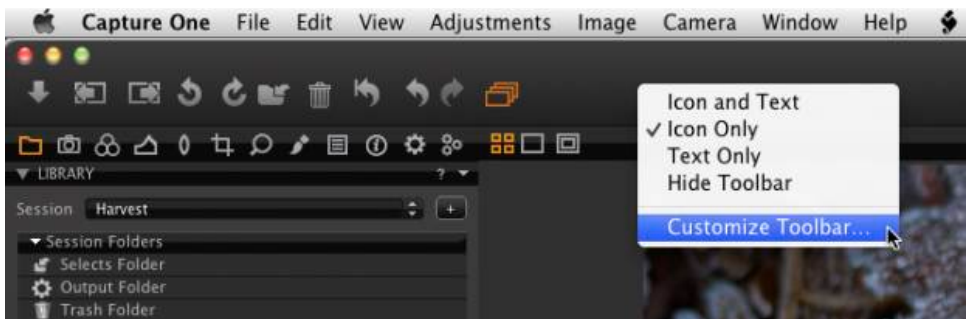
Many elements of the Workspace can be changed – among others:

- Contents of the Toolbar
- Adding / Removing Tools from a Tool Tab
- Changing the position of Tools in a Tool Tab
- Adding / Removing Tool Tabs or Creating Custom Tools Tabs
- Creating floating windows
- Position of the Browser and Tools

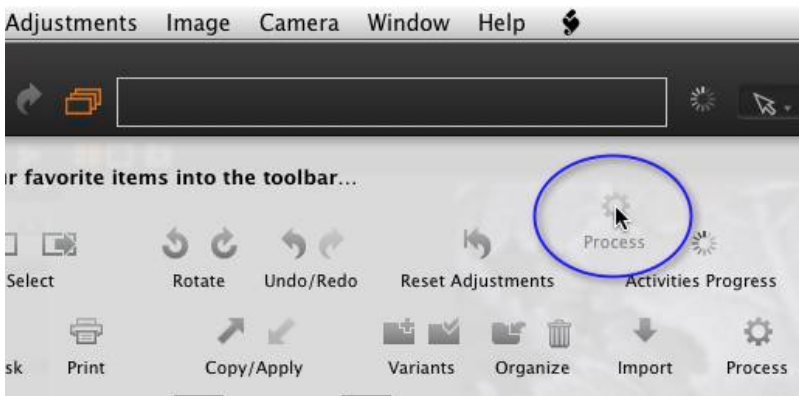


Customize the Toolbar

Right-Click on the Toolbar and choose Customize Toolbar.



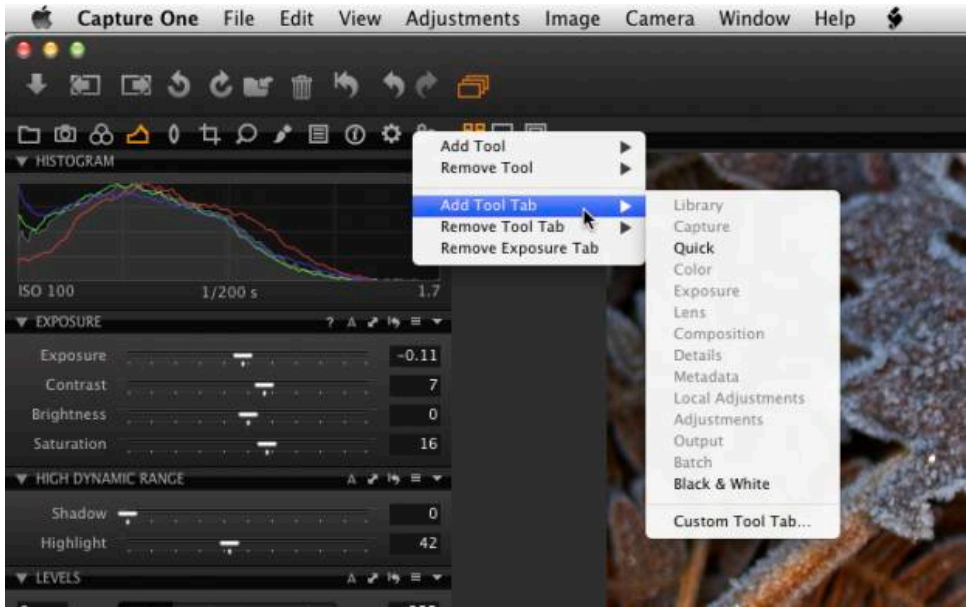
This will bring up the following menu:



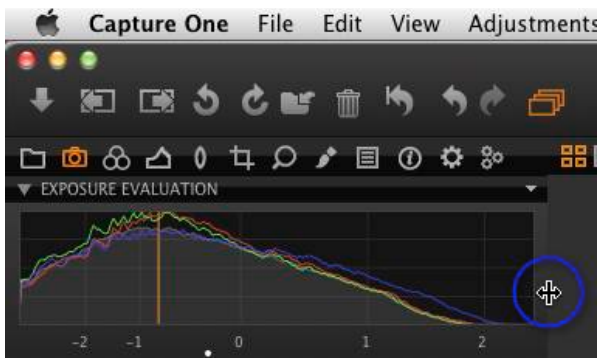
Then you can simply drag and drop the required icons from the available selection into the toolbar to match your needs.

Customize Tool Tabs

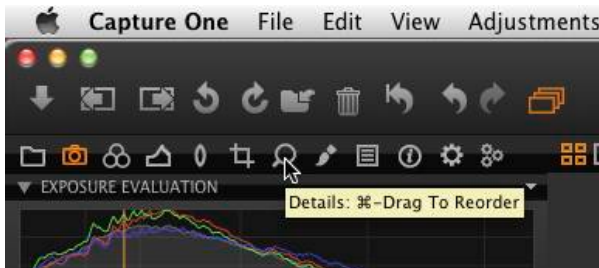
To add a new Tool Tab to the interface, right-click on the Tool Tab Area and choose Add Tool Tab. A list of the Tool Tabs that have not yet been added will be shown in the menu.



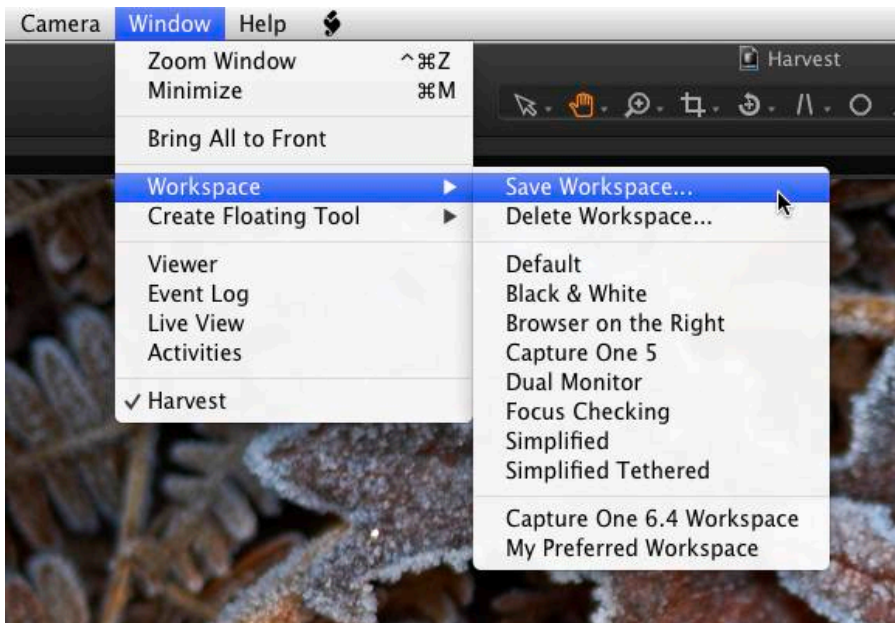
Choose one of the available ones and it will be added to the Tool Tab area.



Note – the Tool Tab area can also be increased or decreased in size by click dragging on the edge of the Tool Area.



You can also change the order of the Tool Tabs to fit your unique workflow. Just Cmd-click and drag the icons to change the order of the Tool Tabs. If you want to add a tool to the currently open Tool Tab, you can Right-Click on the Tool Tab itself and choose Add Tool. Finally, when you are happy with your new Workspace, choose Window>Workspace>Save Workspace.



The Workspaces can be accessed from the same menu or by using the Workspace icon on the toolbar.



Color and White Balance

Become a master of color with advice on inverse selections, ICC Profiles and custom white balance among others.

Step-by-step tutorial: [Color Editor: Inverse Selections](#)

Step-by-step tutorial: [Color Readouts: Adjustments by Numbers](#)

Step-by-step tutorial: [Color Editor – Selecting the Right Color Range](#)

Step-by-step tutorial: [Color Edits as ICC Profiles](#)

Quick Guide: [Custom ICC Profiles on Multiple Computers](#)

Step-by-step tutorial: [Custom White Balance](#)

Step-by-step tutorial: [White Balance and Color Balance](#)

Color Editor: Inverse Selections

Author: Niels V. Knudsen

Introduction

Capture One Pro users can make Inverse Color Selections in the [Color Editor Tool](#) that is located under the Advanced tab. Inverse Color Selections can be used to desaturate all but one selected color in a very easy way. It is also possible to combined Inverse Color Selections with normal color selections.



Before and After

The image on the left has come straight out of the camera. The day started with a very clear blue sky, but conditions soon became hazy. The photograph on the right is achieved by working with Inverse Color Selections, which can give images a more distinctive look.



Step 1

First, isolate the red tone; use the Color Correction Picker in the [Color Editor Tool's Advanced tab](#) to select the red color of the flowers in the foreground. Next, click on the Inverse Selection icon to select all but the red color. (The red arrow points to the icon). Desaturate all but the red color by dragging the Saturation Slider to minus 100.



Step 2

Finish off by enhancing the contrast between the sky and the clouds. Use the Color Correction Picker to pick in the previously blue sky. (Even though the sky is now black and white, the Color Editor still remembers the original color). Darken the sky by dragging the Lightness Slider to a negative value.





Color Readouts: Adjustments by Numbers

Author: Peter Eastway

Introduction

Use multiple [Color Readout](#) pins to guide adjustments of colors in an image. This can prove helpful if you need to adjust an image to meet a set of specific values in, for example, the shaded and highlighted areas. Doing so can help achieve better and more accurate results when, for example, printing.

The positions of the Color Readout pins are not tied to an individual image but are applied to the [Viewer](#) area in Capture One. When lighting the scene of a tethered shoot, multiple Color Readout pins will give you a quick overview of how well you have lit the different objects. This makes it fast for you to create the perfect lighting for your final shots.



Step by Step

This image has been adjusted by using the [Exposure Tool](#) and the [Levels Tool](#). I used 3 Color Readout pins to help me control the values in the selected areas

1. Highlights: I placed a Color Readout pin in the highlighted reflection of the dress. In order to keep the details in the highlighted area, I made sure that I got values from 250 to 254 for the color giving the highest value.
2. Shadows: I placed a Color Readout pin in the shaded part of the girl's hair. In order to show the details in the shaded area, I made sure that I got values from 20 to 30 for the color giving the highest value.

3. Skin tone: I placed a Color Readout pin in the highlighted reflection on her skin. I made sure that I got values from 215 to 230 for the color giving the highest value in order to create a natural reproduction of the girl's skin.

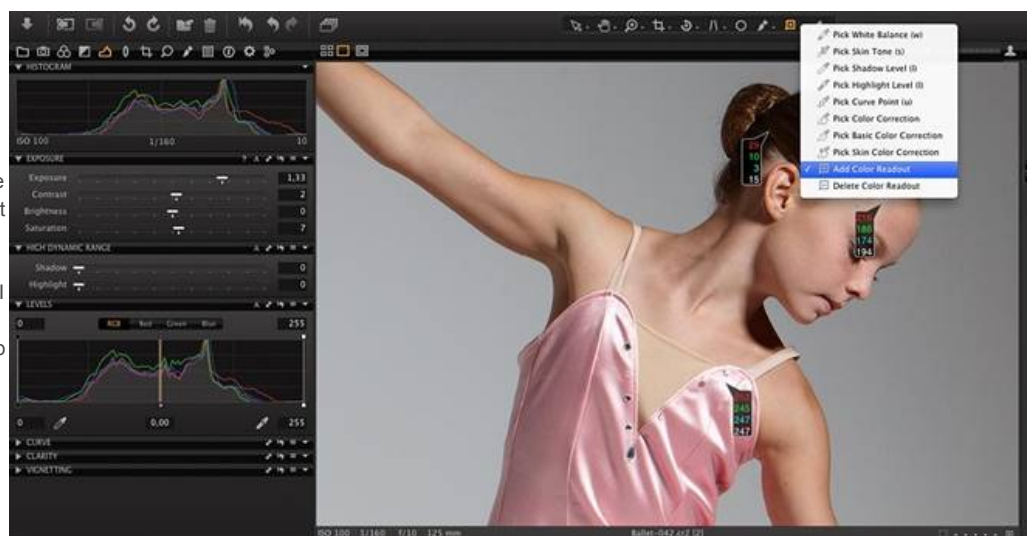


Color Readout Tip

Using the Color Readout values when adjusting images is a supplement to just relying on what you see on the monitor. It will help you produce more consistent images and make fewer mistakes.

The Color Readout values in Capture One Pro depend on how the Proof Profile is set up. By default, it is set to use the ICC profile from the selected Output recipe. In the example above, I worked in sRGB as I was preparing the image for online use. An important thing to note when setting up the Proof Profile is that it makes a difference whether you use sRGB or Adobe 1998, as the values change from one to the other.

You can add or remove a Color Readout pin by using the respective Cursor Tool. Click on the Picker Cursor Tool to see the different picker choices.



Color Editor: Selecting the Right Color Range

Author: Niels V. Knudsen

Introduction

The Color Editor in Capture One Pro 6 (under the Advanced Tab) enables users to apply selective color adjustments.

Use the Color Picker to select a color in the image and control and the color range that you want to work within. The “View selected color range” check box helps you see the selected color range within the image. It is possible to adjust the color range to precisely match the tones that you want to work on.



Before and After

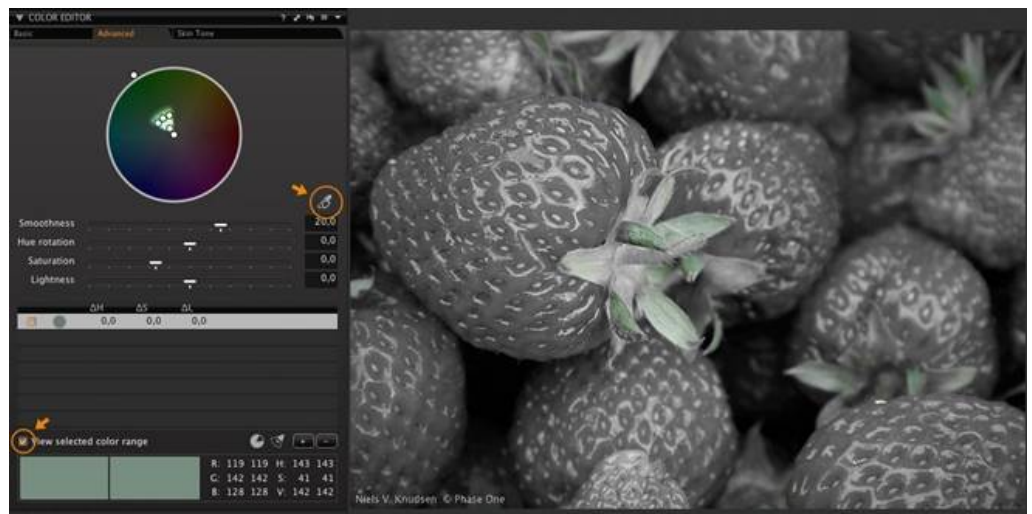
Image right: The “View selected color range” check box has been turned on to verify that I have selected all the green tones. Once I am satisfied with the selected color range, I deselect the check mark and make my color corrections.



Step 1

Before starting to adjust a color in the Advanced Color Editor, it is highly advisable to ensure that you have selected the correct colors.

I have check marked “View selected color range” and use the Color Picker to select the green stalk of the strawberry. I can immediately see that the color of the stalks has been selected although the green tones of the leaves has been omitted. The stalk is a blue/green tone in comparison to the color of the leaves.



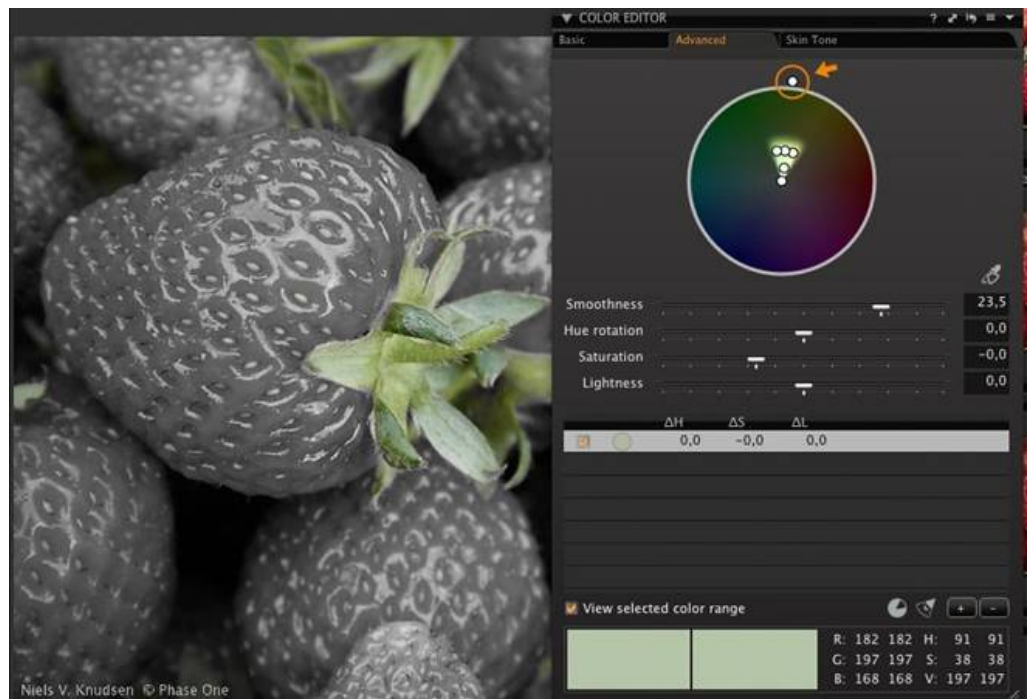
Step 2

Now, I can adjust the color range by dragging on the round dots displayed in the color circle to a preferred selection.

Here, I dragged the dots to the color circle's periphery. This dots allows me to change the hue of the color range. In this instance, I made the color selection more yellow/green to include the green hue of the leaves. I also tweaked the Smoothness slider to allow a wider color selection.

Note: Be careful when using very low values of smoothness in combination with dramatic color changes; this may lead to sudden unnatural color shifts.

Once you are satisfied with the color range, deselect the "View selected color range" and apply any color corrections.



Color Edits as ICC Profiles

Author: Niels V. Knudsen

Introduction

A unique Capture One Pro 6 feature is the ability to create custom camera ICC profiles.

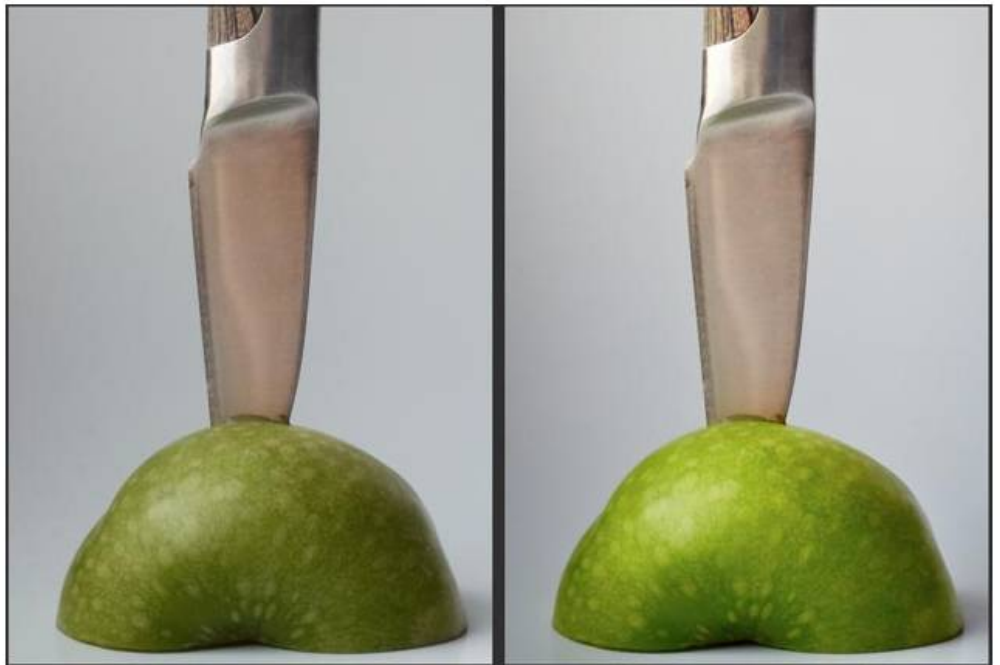
Capture One Pro 6 enables users to make advanced color corrections to RAW or JPEG images. As with any tool in Capture One, you can save your corrections from the Color Editor tool as a Preset for easy reuse the next time you have a similar image in need of color correction. It is worth noting that any color corrections done in the Color Editor can also be saved as a camera ICC profile. Created ICC profiles can be selected directly in the Base Characteristics tool or in the Capture tool tab in the Next Capture Adjustments tool when you shoot tethered.

Creating an ICC profile can often come in useful, for instance, when photographing food that you want to appear more colorful than it does in reality. Here it is best to use the Color Editor to tweak the colors and save the result as an ICC profile; then then next the next time you capture food (tethered), just select the desired food ICC profile and correct the colors directly as you shoot.



Before and After

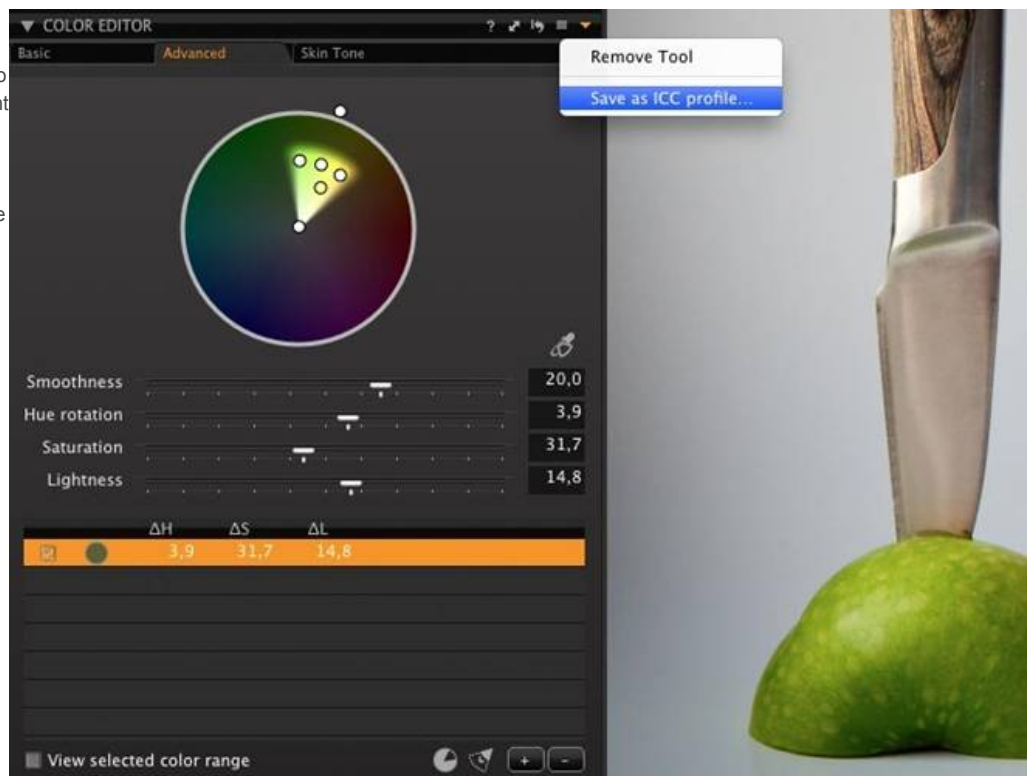
The image on the left displays the colors from the default ICC profile for the camera – The soft cool light doesn't give the apple a particularly appealing color. The image on the right was shot using the special ICC profile made for this specific kind of lighting condition.



Step 1

Open the Color Editor and add some global saturation in the Basic tab. The saturation slider in the Basic tab is safer to use as it is specifically designed to prevent over saturation of the colors. Next, move on to the Advanced tab and use the color correction picker to select the tone of the green apple – increase the saturation, hue and lightness until, in this case, a fresh looking green color appears. When satisfied I save my corrections as a Color Editor Preset. (This step is not essential, but it is easier if I need to iterate my color edits).

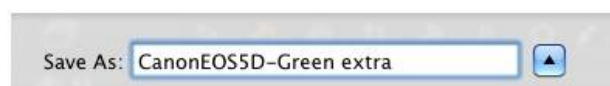
To create an ICC profile I simply click on the Action menu for the Color Editor tool and chose **Save as ICC profile** as shown below.



Step 2

ICC profile naming:

When creating a new ICC profile it is important to use the right naming convention to ensure that the profile will show up in the drop down menu for the used camera.



By default Capture One suggests a name consisting of:

1. Unique camera model name
2. "-"
3. "color corrected" (This is the only part which can be changed)

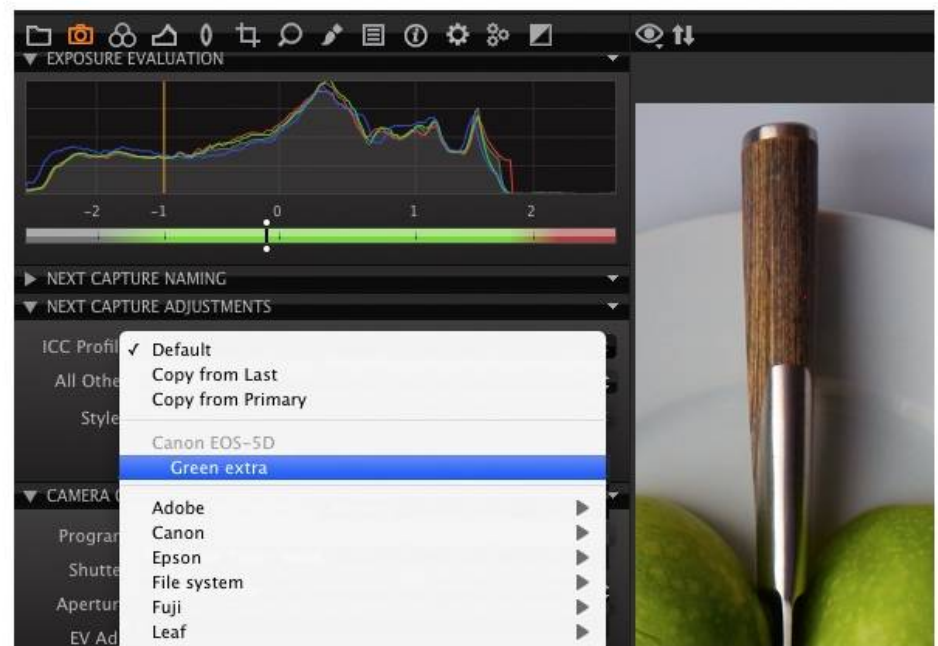
The application uses the unique camera model name and the "-" to match the ICC profile with the right camera model.

The last part of the name should be changed to a meaningful description of the profile.

In the example above, I saved my Color Edits made to an image from a Canon EOS 5D camera and changed the name to something meaningful.

Step 3

The next time I shoot tethered, I select this ICC profile directly in the Capture Tool tab (in the Next Capture Adjustments tool), to ensure that the color of every new shot is precisely as I desire.



Custom ICC Profiles on Multiple Computers

Author: Niels V. Knudsen

Introduction

The Color Editor in Capture One Pro 6 allows you to set up your own custom made camera ICC profiles enabling a faster and more efficient workflow. Another advantage is the option to share the custom ICC profiles among several computers.

When a custom ICC profile is used in an image, the profile is included in the settings files located within the image folder. Therefore, you can move the image folder to another computer that uses Capture One and still have all the necessary components available for viewing the image with the same custom ICC profile. You can also install and use one of your custom ICC profiles on another computer running Capture One.



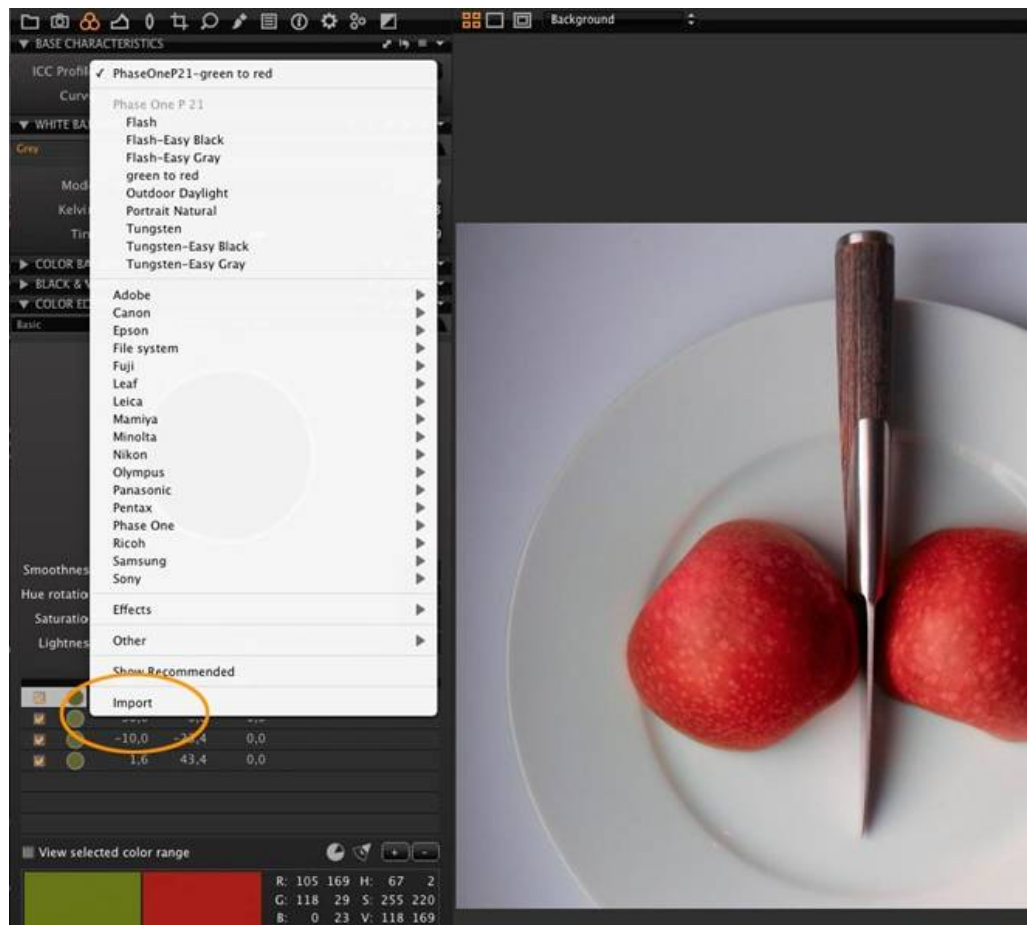
Import a Custom ICC Profile from an Image to Capture One

An image will appear with correct color rendition when it has a custom ICC profile. It doesn't matter if the computer being used is where the image was first generated or not as the custom ICC profile is part of the settings files in the image folder.

If you want to use the custom ICC profile on other images, you need to import the profile and install it. You will find the camera ICC Profile selector in the Base Characteristics tool that is in the Color Tool Tab. Go to the bottom of the selector to locate the Import option as shown in the image above. Select the images with the custom ICC profile and choose Import.

On a Mac system the custom ICC profile will be placed in:
Users/UserX/Library/Colorsync

On a Windows system the profiles will be placed in:
Users/UserX/AppData/CaptureOne/Color Profiles



Install a Custom ICC Profile on a Computer

If you want to use one of your custom ICC profile on a different computer, you need to copy it manually to the above locations depending on the system.

If Capture One is already running, you need to restart it in order make the new profiles visible in the ICC selector within the Base Characteristics tool.

If you do not follow the standard naming conventions, the ICC profile will still be available although you will need to select it under the option "Other" rather than under the camera name.

Custom White Balance

Author: Niels V. Knudsen

Introduction

It is quick and easy to make a custom White Balance for your camera. It is particularly affective for landscape photography will produce better results that relying on a camera's Auto White Balance (AWB) or factory made fixed Daylight settings. (AWB and factory fixed WB settings are typically not calibrated for your camera in particular but for an average generic camera).

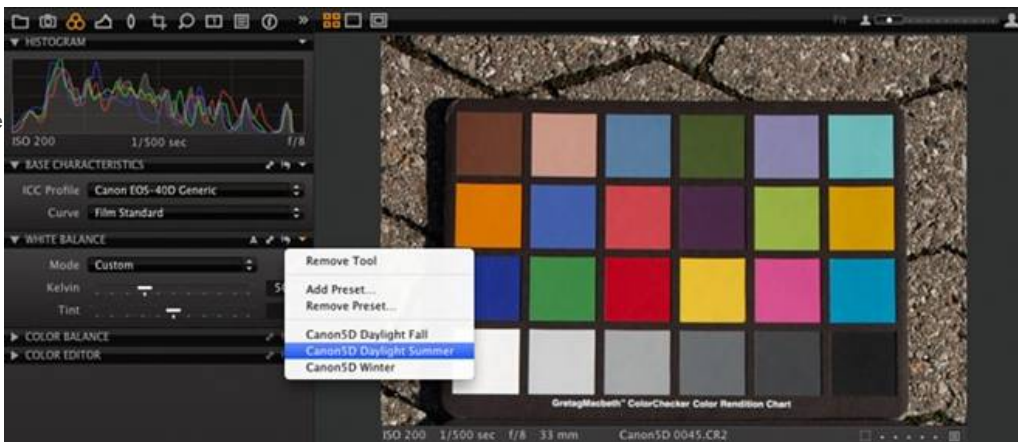
A custom White Balance made in direct sunlight at noon will work through out the day giving your images the natural look and feel of the light. Images shot at sunrise or sunset will maintain the warm color temperature of the low sun. Shooting in shadows at midday images will achieve a slightly cooler look.



Step by Step

Make a Custom White Balance preset for your camera in Capture One...

- I always use the GretagMacbeth™ ColorChecker as my White Balance target but other specially made White Balance card can be used. Take a picture of the White Balance target placed in direct sunlight at noon on a day with a clear blue sky.
- Use the White Balance picker (in Capture One) from the White Balance Tool on the White Balance card. When using a ColorChecker use the second brightest neutral patch – this area is the most neutral spot on the target.
- Go to the White Balance Tools Action Menu and select Save User Preset.. to store the recently chosen White Balance pick.
- This Custom White Balance preset can now easily be applied to the real photos.
- An alternative method, which I prefer is to make custom White Balance presets in the camera. Most cameras give you this option. This way your images will look right from the moment you load them into Capture One.



People that live in areas were there are big variations in the noontime Color Temperature throughout the year can refine their presets by having a Custom White Balances made for each of the mayor seasons like summer, fall, winter and spring.



White Balance and Color Balance

Introduction

The use of both the White Balance and the Color Balance tool can help users achieve a consistent look and feel of images regardless of the color temperature cast of available lighting conditions.

The White Balance tool and a White Balance card can help establish perfect natural colors and neutral grays for images while the Color Balance tool can tone colors to achieve a bespoke look and feel.



Before and After

Left: This image has been shot in cool daylight on an overcast day.

Right: Here the White Balance and Color Balance have been altered to help add warmth.



Step by Step

1. In the Color Balance tool, drag the center of the color circle to tone the neutral grays as well as all the colors.
2. Get inspired by the presets where a warm or a cool tone can be used as a starting point. Adjust the saturation and hue as desired for your images.
3. A warm tone can often improve a portrait.
4. Adjust tones towards blue/green spectrum can help landscape images that feature a blue sky and green vegetation.



Exposure

This section includes how you can overcome deep shadows, avoid flat looking images and there's expert advice on the Curve Tool.

Step-by-step tutorial: [Deep Shadows and the Levels Tool](#)

Quick Guide: [The Levels Tool – Avoid Flat Looking Images](#)

Step-by-step tutorial: [Add Contrast in a Local Adjustment Layer](#)

Step-by-step tutorial: [Inverted Masks in Local Adjustments Layers](#)

Step-by-step tutorial: [Advanced Use of the Curve Tool](#)

Deep Shadows and the Levels Tool

Author: Niels V. Knudsen

Introduction

Capture One comes with several tools for dealing with high dynamic range images, such as the High Dynamic Range tool, the Local Adjustments Layers tool and traditional tools like the Levels and Curves tool.

Despite the array of different tools, opening up shadow details while retaining highlights and mid tones can sometimes be quite a challenge when you go for an overall natural and aesthetically pleasing look.

The Mid-tone slider in the Levels tool is quite often the appropriate tool to use and it proves affective for minor changes; but it is worth noting that it will prioritize darker tones in larger adjustments.



Before and After

The left image is without any adjustments. The image is exposed to insure that the clouds do not clip. As a result, the castle ruin, cliffs and the coast are underexposed and almost without details. The image to the right has been adjusted in Capture One. The Mid-tone slider in the Levels tool has been used to open up the deepest shadows, and this has been combined with some highlight recovery and color edits on the blue sky.



In an [another tutorial](#), I showed a trick about how the LCC tool can be used to deal with images with a large dynamic range. This LCC trick will often lead to fantastic results, but sometimes it causes a problematic halo effect around hard contrast edge as is the case with this picture.

Step 1

On the image to the left, it is easy to see the halo effect on the castle ruin. The LCC has been used to open up the shadows, but because the images contains such a high contrast between the edges of the hill, the ruin and the bright sky, a strong halo appears. Therefore, another method to correct this image is required.



Step 2

By using the Mid-tone slider in the Levels Tool, I primarily brighten up the darkest part of the image. Naturally, using the Mid-tone slider also brightens the mid tones and highlights. To counter this, I also apply some highlight recovery with the Highlight slider in the High Dynamic Range tool and some negative exposure compensation. The result is improved details in the shadows without the halo effect.



Step 3

If I still need more details in the shadows, I try to use the curve tool too. The curve preset 'Shadows -Brighter' is a good starting point as it is specially designed to open the deepest shadows in an image.

Finally I add some saturation and set the highlight slider in the Levels tool to ensure that the final image utilizes the full data range.



The Levels Tool

Author: Peter Eastway

Avoid Flat Looking Images

Before and after: The left image is straight out of the camera and shows both lens flare and some degree of underexposure. The right image is after correction in the Levels Tool.

On very bright locations like a sunny beach, you will often see that your camera has a tendency to underexpose your images. Another phenomenon that can occur in these conditions is lens flare. This can commonly happen due to direct light (like sunlight) hitting the front lens elements. Although the use of a lens hood minimizes lens flare, it can't always be totally avoided. To get best results, use Capture One and follow our three-point guide:



- Use the [Levels Tool](#) in Capture One to check your images for correct exposure.
- If the Histogram doesn't reach 230-250, it is often a sign of underexposure. Drag the Highlight Slider to the brightest part of the Histogram
- If the Histogram doesn't start at 0, it is often a sure sign of lens flare. Drag the Shadow Slider to the darkest part of the image.

Add Contrast in a Local Adjustment Layer

Author: Peter Eastway

Introduction

Capture One Pro version 6.1 and later includes contrast adjustments in local adjustments layers.

Contrast applied locally can be very powerful and add more drama to landscape images. Typically, a sky with clouds can be changed dramatically by applying contrast in a local adjustments layer.

Portrait images can also be enhanced by using contrast locally in an adjustments layer. For portraits both decreasing and increasing contrast can be effective.



Before and After

The photos above are an example of a landscape image where the use of contrast in a local adjustments layer has a fantastic effect, creating drama in the sky and the entire image. The image to the left has come straight out of the camera. The image to the right has been optimized primarily by adding contrast to an adjustments layer that has been applied to the sky.



Step 1

First, make a mask for the sky. A graduation type mask will work excellently for this image. Find out how to make a graduation mask in [Capture One 6 here](#) and [Capture One 7 here](#).



Step 2

Because the clouds in the image are already quite bright, applying contrast alone will only lead to even brighter clouds. A contrast curve makes dark parts darker and bright parts brighter. So the trick here is to combine the increased contrast with decreased brightness. For this image, a contrast of +50 and a brightness adjustment of -39 create exactly the increased contrast in the sky that I was looking for.



Inverted Masks in Local Adjustments Layers

Author: Peter Eastway

Introduction

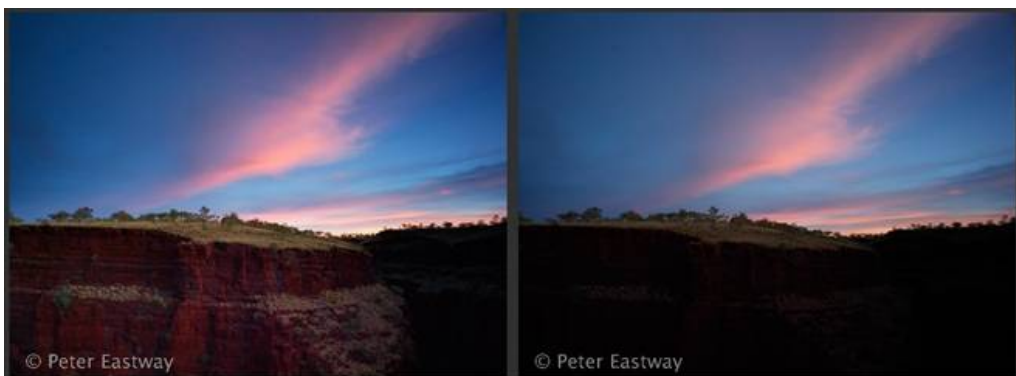
When working with local adjustments in Capture One Pro 6.2 (and later), you now have the option of copying a mask from one layer to another.

Furthermore, you also have the option to make an inverted mask. When optimizing an image using local adjustment layers, you often need to apply adjustments in a mask in one layer and combined them with adjustments in another layer based on the inverted mask.



Before and After

The image on the left side has been optimized by using a local adjustments layer with a mask for the sky, and an adjustments layer with the inverted mask for the foreground. The image on the right side is straight out of the camera.



Step 1

First, create a new adjustments layer for the sky by pressing the “+” button in the local adjustments tool.

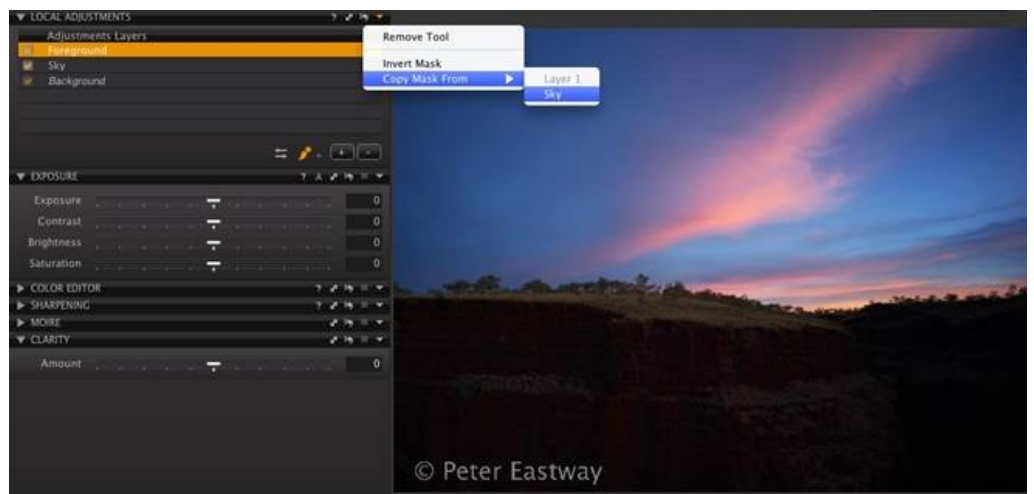
With the brush cursor tool set at a large radius and hardness 0, I paint a mask for the sky. To enhance the colors and drama in the sky, I add some extra contrast for this mask.



Step 2

Add another adjustments layer for the foreground. Instead of painting a new mask for this layer, reuse the mask from the sky but in an inverted form.

Click on the triangle in the local adjustments toolbar to open the menu **Copy Mask from** and select the mask **Sky**.



Step 3

In the same drop down menu, you can now select **Invert Mask**.

I have a perfectly matched mask for the foreground. In order to open up the very dark foreground, increase the exposure, brightness as well as some saturation.



Advanced Use of the Curve Tool

Author: Niels V. Knudsen

Introduction

Before and After

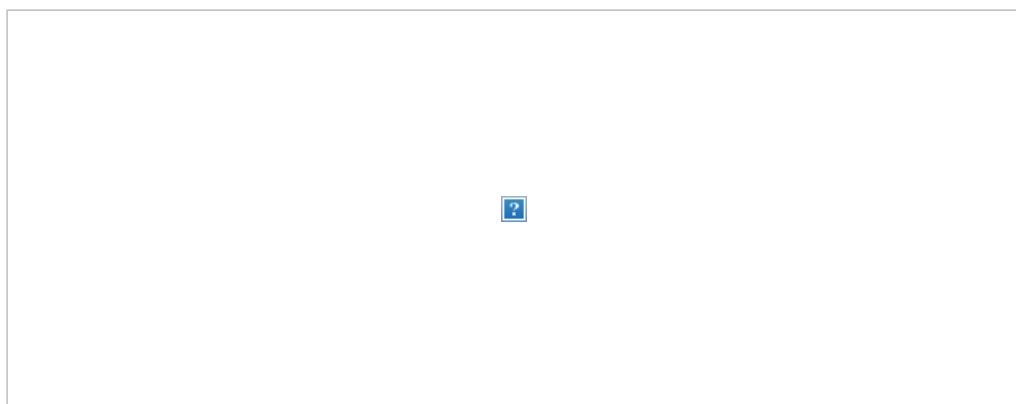
Image left: This shot is straight out of the camera.

Image right: The same shot has been corrected in Capture One with the Curve tool and the Color Editor.



Step 1

To enhance this image, I first used the Color Editor to boost the colors. However, I thought that the rocks in the foreground needed more contrast. I could use the contrast slider in the Exposure tool to add contrast but it doesn't produce the effect I want as they only appear darker.



Step 2

In the Curve Tool, I can recognize the location of a tone represented by a vertical line underneath the curve. By moving the cursor around on top of the rocks in the foreground, I can see that the first spike in the histogram originates from this area. In order to add contrast, I start by adding a curve point by simply clicking on one of the rocks with the **Pick Curve Point** cursor tool.



Step 3

I have added another curve point to further increase the contrast. This time, I simply click on the curve slightly below the first curve point. Although I can click and drag this point, it is best to use the scroll wheel of a mouse to achieve better precision and accuracy. Place the cursor beside the last added curve point and you will see that a horizontal orange control line appears. Next, turn the scroll wheel to adjust this curve point up and down. To add contrast, I lower the curve point thus turning the curve into an S-shape. The maximum steepness of the curve that creates the contrast effect will now occur exactly where it is needed – on the rocks.



Curve points can also be adjusted horizontally. To do this, I place the cursor vertically over a curve point and a vertical orange adjustments line appears.



Composition

Find out the difference between an 80% and 100% keystone correction (and why it's important) and discover when you'll need to crop outside an image.

Quick Guide and Step-by-step tutorial: [Keystone 80% Vs. 100% Correction](#)

Step-by-step tutorial: [Crop Outside the Image](#)



Keystone: 80% vs.100% Correction

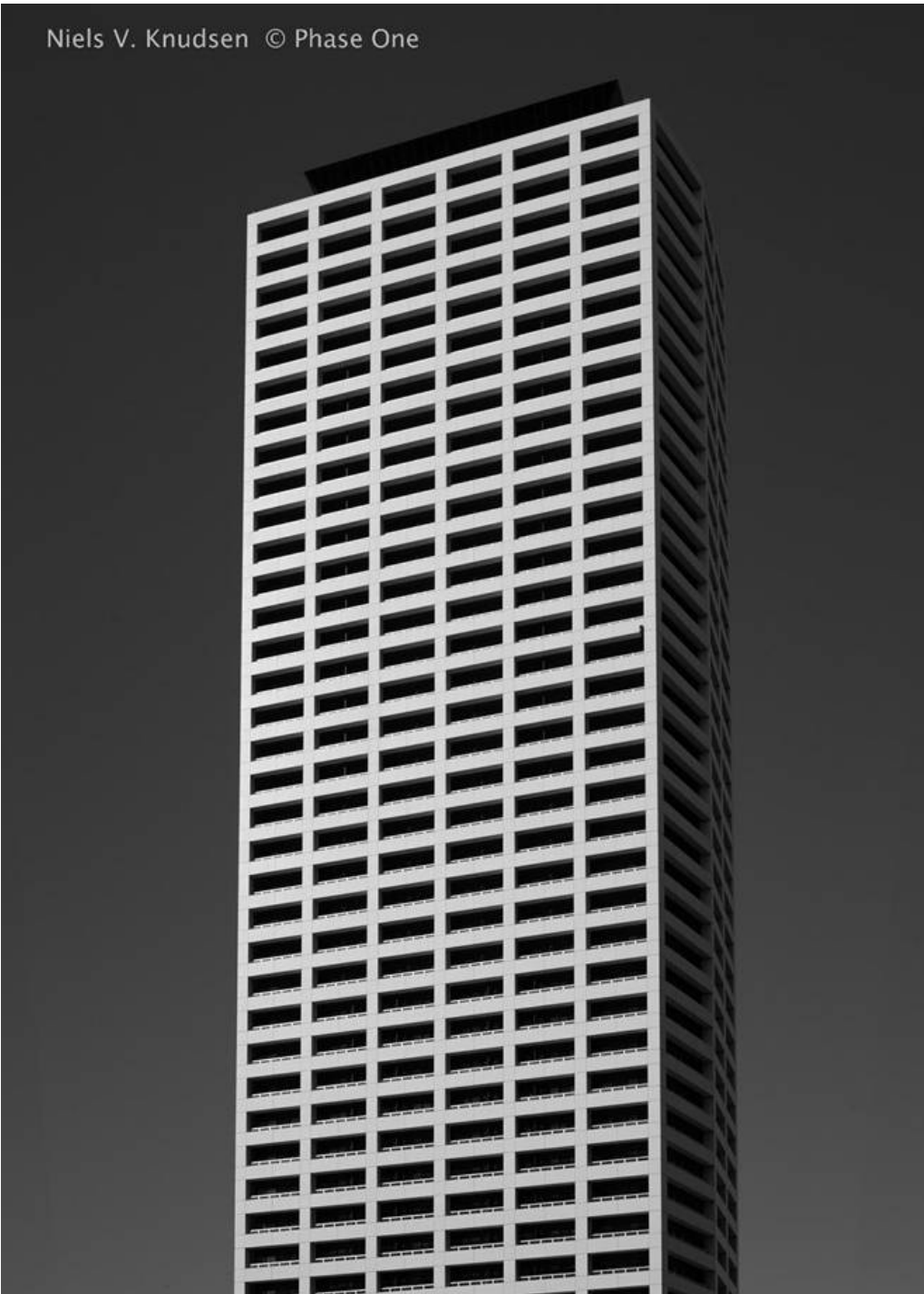
Author: Niels V. Knudsen

Introduction

Capture One Pro version 6 (and later) has a very powerful and efficient Keystone Correction tool.

Keystone correction is straightforward to use thanks to the three different Keystone correction cursor tools: Keystone Vertical, Keystone Horizontal and Keystone.

When using the Keystone cursor tool, the image will be corrected for both Keystone as well as any horizontal or vertical misalignment. Capture One Pro's method for correcting Keystone is mathematically identical to how an image would be corrected if it was shot with a technical camera. It is worth noting that when applying Vertical Keystone correction the default is set to a 80%. This default setting, for example, makes the converging lines of a building shot from below look more natural to the human eye than a 100% correction.



Before and After

Use Keystone Correction at 80% to Achieve a Natural Look

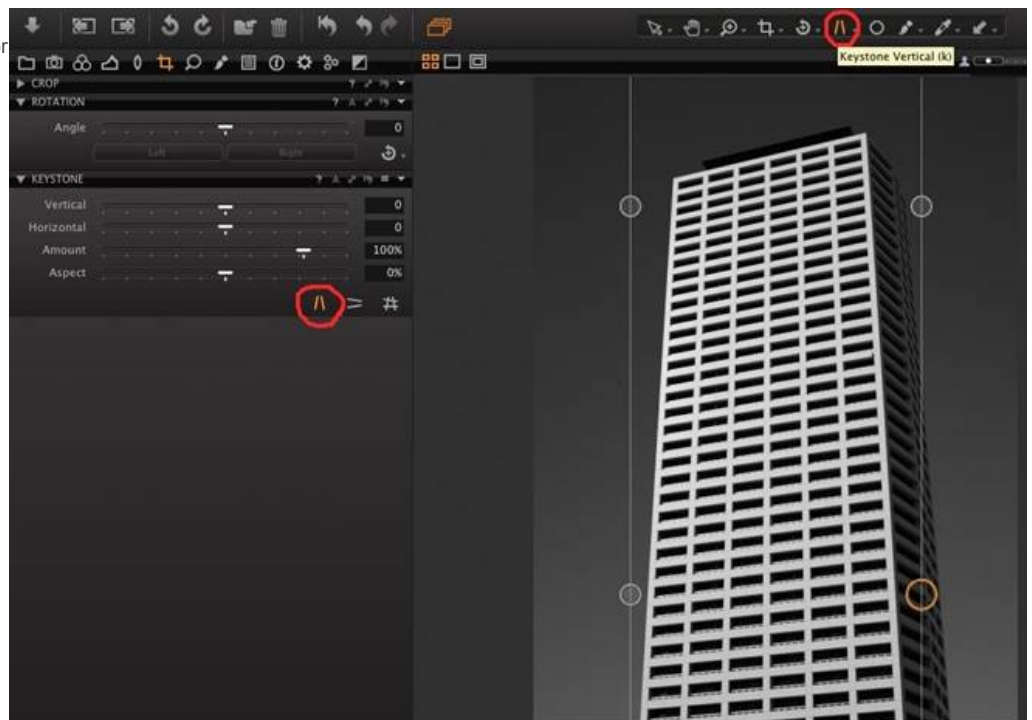
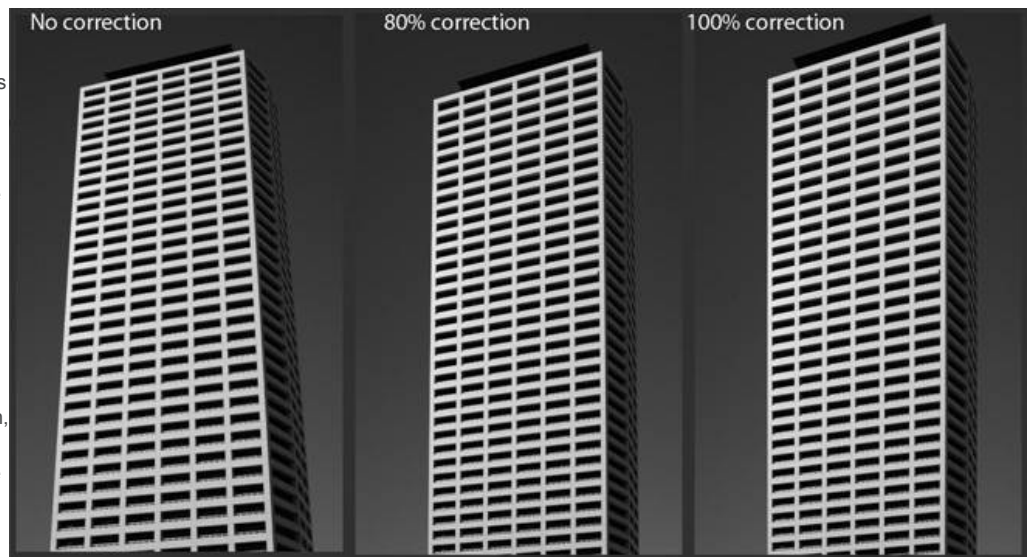
The images above illustrate three versions of a building shot from a low angle. The 80% correction (automatically set when using the Keystone Vertical cursor tool) makes the building look straight, while the 100% correction makes the building look wider at the top than at the bottom.

If the building had been shot with a technical camera (with the appropriate camera movements), the image would be identical to the rightmost example image that has a 100% correction. In this version, the height of each window in the building is exactly the same, and this confuses the brain. We normally expect that windows look smaller and smaller the further away they become. In the middle example with 80% correction, the height of the windows look marginally smaller the further away they get; this allows the brain to accept that the building looks naturally parallel when seen from below.

If you shoot a building from a position where you are able to point your camera almost horizontally, then you may want a 100% correction. You can still use the Keystone Vertical cursor tool, but it is necessary to change the default 80% correction in the tool to 100%.

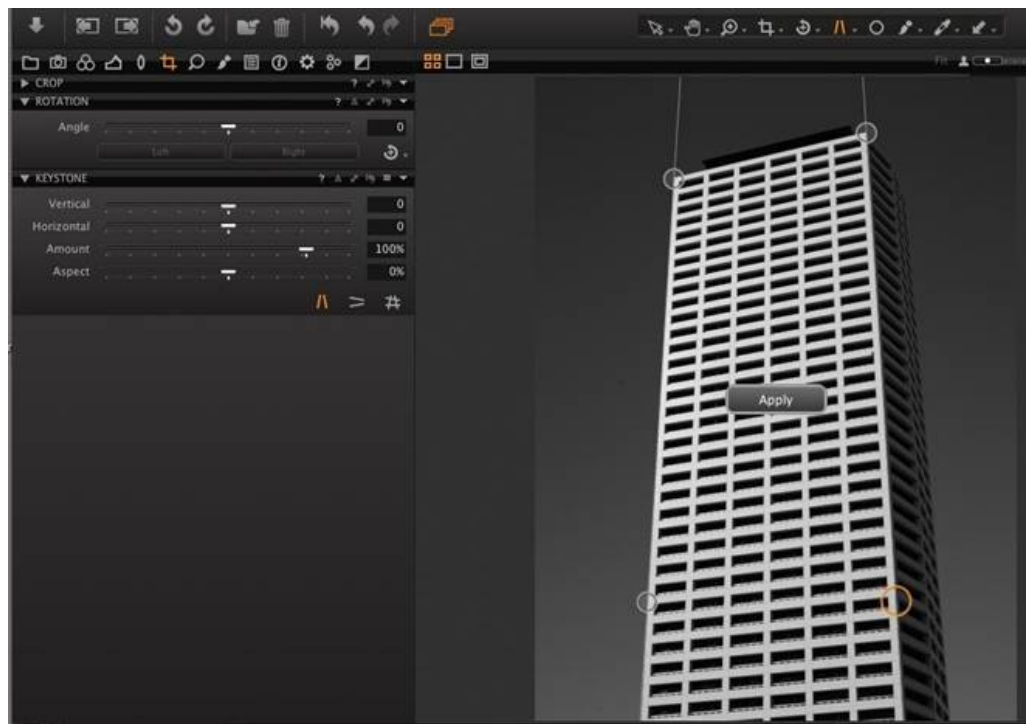
Step 1

Select the Keystone Vertical cursor tool from either the Keystone Correction tool or from the general [cursor-tool](#) toolbar.



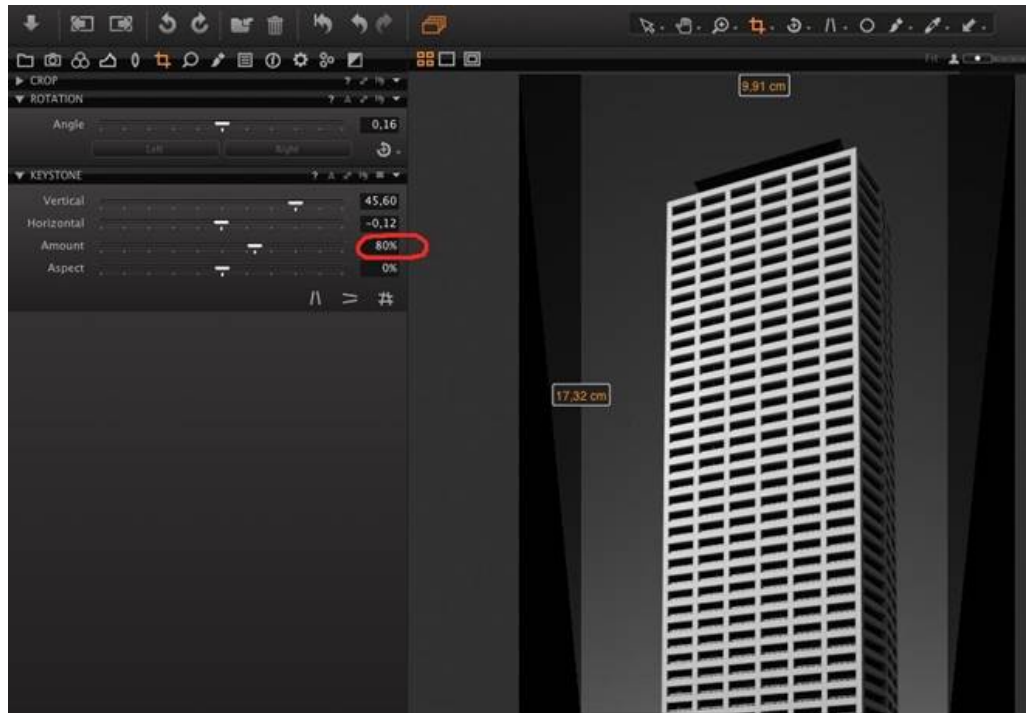
Step 2

Align the vertical guides to the vertical lines in the building. Obtain better precision by using the scroll wheel on a mouse to zoom into and out of the image while aligning the guides.



Step 3

Press the Apply button and the image will be corrected. Notice that the Amount slider has automatically been set at 80%. Also notice that the image has been rotated, as the camera was not perfectly horizontal.



Crop Outside the Image

Author: Niels V. Knudsen

Introduction

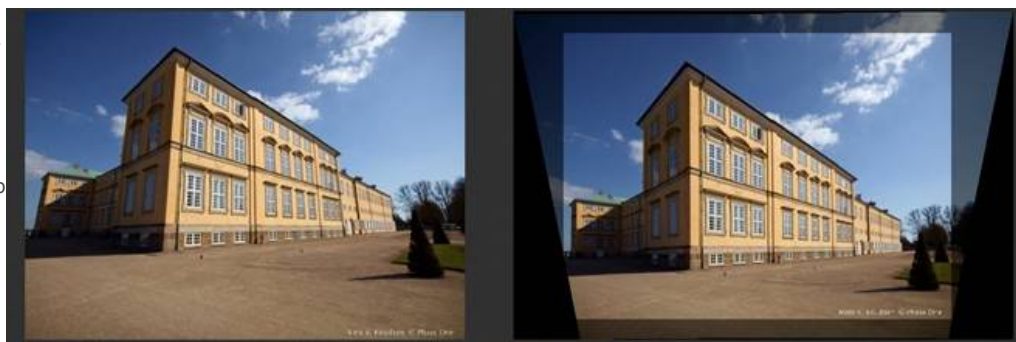
Once in a while, when correcting an image for keystone or lens distortion, you might find that you end up losing an important part of the image.

The Crop tool in Capture One has the option to allow cropping outside the image – this can prove to be particularly useful when correcting for keystone or lens distortion in Capture One Pro version 6 (and later). This solution is best used with the Content Aware Fill feature in Adobe Photoshop CS.



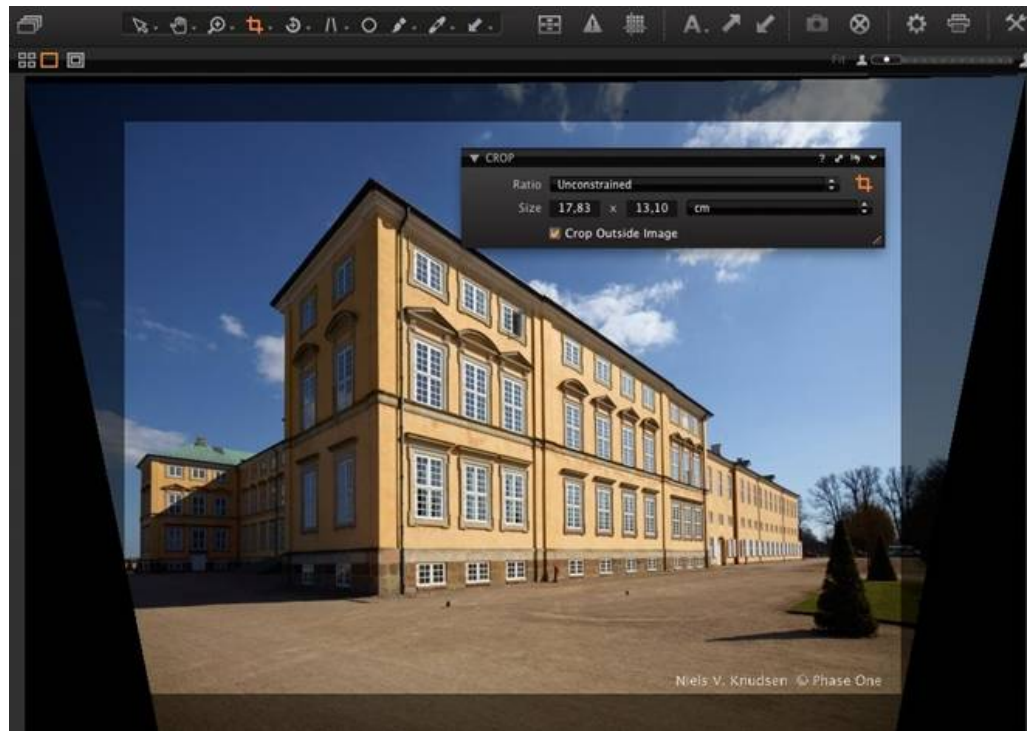
Before and After

The image above was shot with a wide angle lens; it was impossible to get further away from the building. On the right side, you see the image after Keystone correction. It was only possible to ensure the entire building remained within the image frame by using Capture One to crop outside the image. After cropping, the missing lower left foreground was easily fixed with Content Aware Fill.



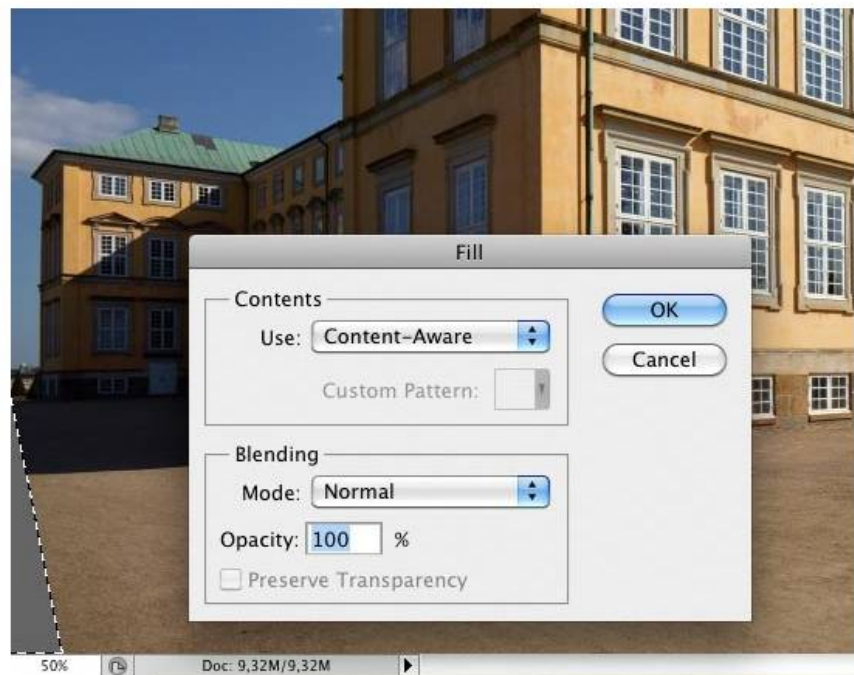
Step 1

Go to the [Crop Tool](#) in Capture One and check mark the Crop Outside Image box. Once selected, you can create a crop that covers the entire building.



Step 2

Use the Magic Wand Tool in Adobe Photoshop CS to select the gray areas from the regions outside the original image. Once selected, use the Content Aware Fill option.



Step 3

The Content Aware Fill will fill in the missing part of the image with data from the adjacent regions in the real image. It is done so affectively that you, in most cases, won't be able to do a better fill manually.





Image Improvements and Fixes

This section covers everything from vignetting to clarity and even how to improve issues that occur when using wide and telephoto lenses.

Step-by-step tutorial: [Lens Tool: The Secret HDR Tool](#)

Step-by-step tutorial: [Flat Art Reproduction – Uniform light via Capture One Lens Tool](#)

Step-by-step tutorial: [Graduation Filter](#)

Step-by-step tutorial: [Dealing with Haze when Using Telephoto Lenses](#)

Quick Guide: [Fix Chromatic Aberration](#)

Step-by-step tutorial: [Stacking Presets and Styles](#)

Quick Guide and step-by-step tutorial: [Get Sharper Images with Wide Angle Lenses](#)

Quick Guide: [Clarity Tool](#)

Quick Guide: [Vignetting](#)

Step-by-step tutorial: [Fix heavy burn-outs with the Color Editor](#)

Step-by-step tutorial: [Remove Color Moiré](#)

Quick Guide: [Tweak Your Lens Performance](#)

Lens Tool: The Secret HDR Tool

Author: Niels V. Knudsen

Introduction

Used in the right way, the LCC Calibration feature in Capture One's Lens Tool can be used to create beautiful HDR images. The LCC feature is designed to calibrate and compensate for unwanted Lens Color Cast as well as Light Falloff in the lens. It is the Light Falloff compensation feature we will demonstrate with the following tutorial.

For HDR purposes, the trick is to use the file you want to work with as the reference file for the LCC Calibration. In this case, the LCC Calibration file generates a gain map of the different lightness variations in the image. Bright parts of the image will not be gained, but dark areas will get a high gain factor. When the LCC Light Falloff compensation is set to 100%, the system tries to even out the lightness differences in the image but best results will be achieved when the Light Falloff compensation setting is adjusted to something between 10-35%. Combine the aforementioned adjustment with a negative Exposure compensation setting to achieve some really amazing HDR images.



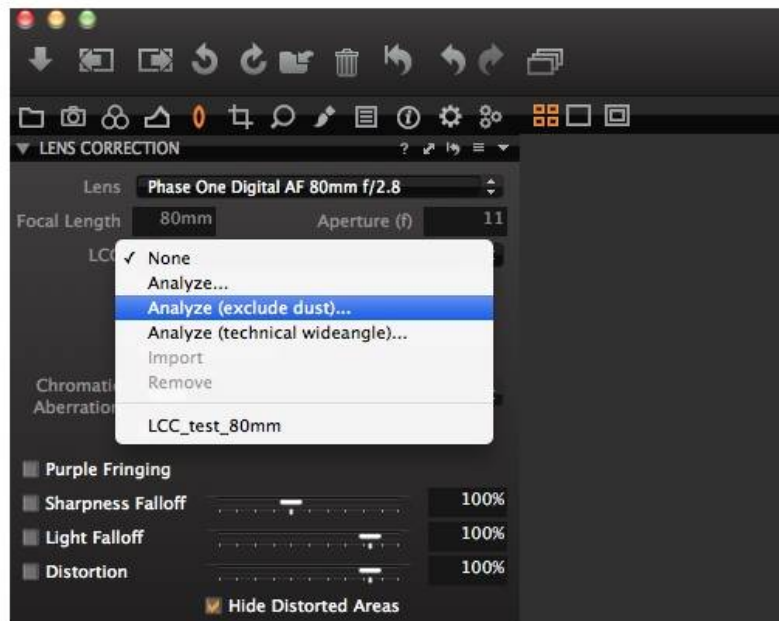
Before and After

The image on the left has come straight out of the camera and displays a dynamic range that is too wide; the foreground is much too dark and the sky is almost blown out. The image on the right is the result of applying a LCC Light Falloff compensation of 35% combined with some negative Exposure compensation.



Step 1

Create a LCC Calibration file in the **Lens Tool**. Choose **Analyze** from the LCC drop down menu and ensure the **exclude dust** option is selected as any dust is irrelevant in this process. The **Color Cast** and the **Light Falloff** check boxes are both automatically enabled after the LCC Calibration file has been generated.



Step 2

Uncheck the **Color Cast** check box and adjust the **Light Falloff** slider to somewhere between 10% and 35%. With Light Falloff at 35%, the example image looks much more natural with plenty of detail in the foreground.



Step 3

Adjust the Exposure setting to a negative value to recover highlight detail and to restore the original twilight feel of the image. Increase the saturation level if appropriate.



The HDR Tool

Capture One also has a specially designed [High Dynamic Range Tool](#) that can be used to create the HDR effect. However, it is often possible to create more dramatic corrections and effects by using the LCC feature or by combining both techniques.



Flat Art Reproduction: Uniform light via Capture One Lens Tool

Author: Niels V. Knudsen

Introduction

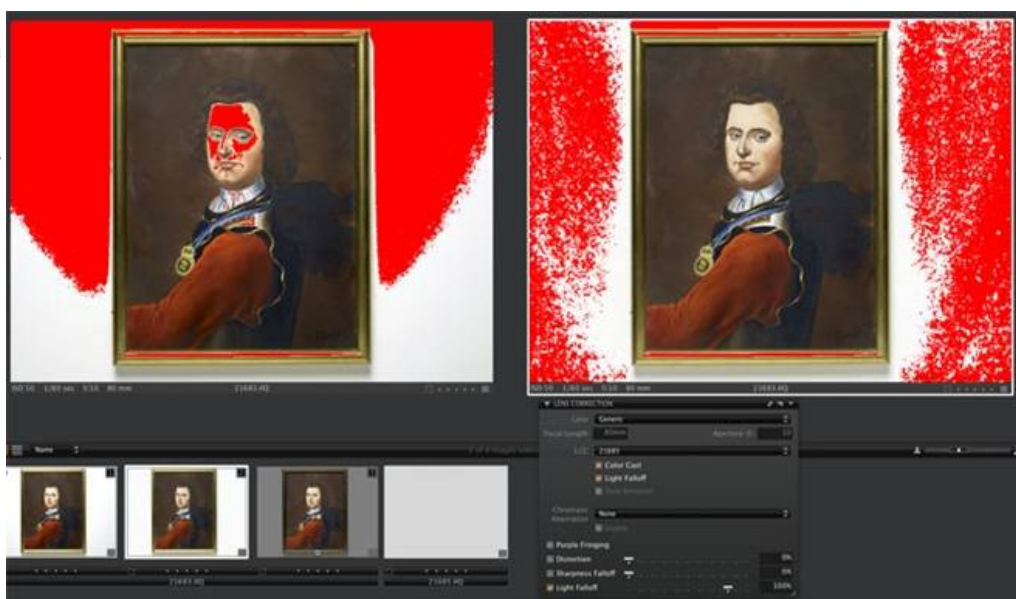
Making perfect uniform light for flat art reproduction can be difficult and time consuming to achieve. The Lens Correction Tool in Capture One can be used for creating an uniformly lit image for flat art reproductions.

The LCC (Lens Cast Correction) feature will compensate not only for color cast and light fall-off from the lens, but also for any variation and color shift in the illumination of the flat art.



Step by Step

In this example, I lit the painting with only one lamp just to illustrate that even such a non-uniform light distribution can be made uniform by the software. I used the highlight warning and the Levels-highlight slider to provoke clipping making it is easy to see the light distribution. The images above demonstrate the use of Light Fall-off compensation. (Top right is with Light fall-off compensation applied if you couldn't guess as all of the background is evenly lit and there is no clipping in the painting.



Steps to create uniform light:

1. Place the flat-art on a flat background of a mat white or mat gray material.
2. Light the flat-art. Try to obtain reasonable uniform light across the art.
3. Photograph the flat-art.
4. Remove the flat-art and photograph the background with the lens slightly out of focus. This image will serve as a light reference.
5. In Capture One use the image of the background to make a LCC file.
6. Apply the LCC file to the image of the flat-art. Make sure that both the Color Cast and Light fall-off boxes are checked, as this compensates for any variations in the illumination of the flat-art. It will now look as if it has been lit with perfectly uniform light.

Graduation Filter

Author: Niels V. Knudsen

Introduction

It is easy to create and use a [Local Adjustment Layer](#) in Capture One Pro to produce a similar effect to that of a physical graduation filter fitted to the front of a camera lens.

Graduation filters can often be used to improve landscape imagery. Typically, the sky is too bright compared to the foreground and in a normally exposed image this will lead to loss of color intensity in the sky as well as loss of definition of the clouds. A graduation filter can balance this out in a pleasing and natural looking way.

A Local Adjustment Layer in Capture One Pro can be [copied to other images](#). A graduation type Local Adjustment Layer will often work equally well for similarly composed images, and the ability to paste the local adjustments to other images can speed up the enhancement process dramatically.

This tutorial is designed for users of Capture One version 6. [Click here to find out how to create a graduation mask in Capture One 7.](#)



Before and After

The image on the left has come straight out of the camera. It is a typical landscape example where the sky is too bright compared to the foreground and the haze makes the blue sky look muddy. The image on the right has been corrected in Capture One Pro with a graduation filter like Local Adjustment Layer.



Step 1

To make a graduation filter in the [Local Adjustments Tool](#), you start by [adding a new Adjustments Layer](#).

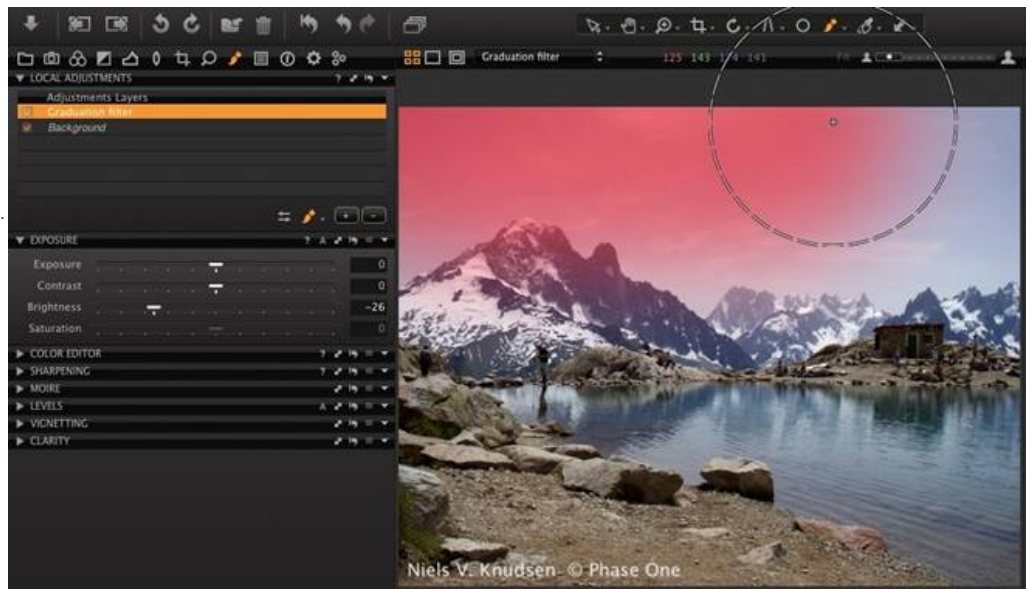
The secret in making a graduation like adjustments layer is to set the [Hardness](#) to 0 and to select a brush with a large Size. The effect of the graduation filter needs to blend into the image very softly in order for the image to look natural. When adjusting for the right Brush size, I place the Brush cursor almost in the

upper left corner of the image. I adjust the size until the circle fills approximately 80 % of the height of the sky. Then, I draw the mask by moving the cursor parallel to the upper limit of the image all the way from the left side to the right side of the image.



Step 2

After establishing the graduated mask for the local adjustment layer, it is necessary to apply the desired adjustments. For this example, I reduce the brightness to around -20 to -30. Although this benefits the appearance of the sky, it still has a muddy blue color and an additional correction in the Color Editor is necessary. Here, I pick the color of the muddy blue sky and make a correction of the Saturation by +23 and Lightness by -15.



Step 3

Often, I add a second graduation filter (adjustments layer) to optimize the foreground. The procedure is the same as before but this time the graduation is applied from the bottom up: [Set Hardness to 0](#) and [adjust Size](#) until the outer circle covers about 80% of the distance from the bottom of the image to the horizon. Again, draw the mask parallel to the edges of the image. I invariably add a subtle increase to the brightness level and apply some Color Edits.



Once the fundamental principles of the graduation filter are mastered, it is easy to experiment and discover what works best for you. I often try to optimize the graduation selection and create a more accurate join between the sky and the landscape. (I.e. Instead of drawing the mask straight parallel to the edges of the image, I try to largely follow this split line). But remember, an optimized graduation mask may only work for one specific image so it may not be applicable to copy and apply it to any others.

Dealing with Haze when Using Telephoto Lenses

Author: Niels V. Knudsen

Introduction

Capturing landscape pictures with telephoto lenses can sometimes affect colors when haze is present.

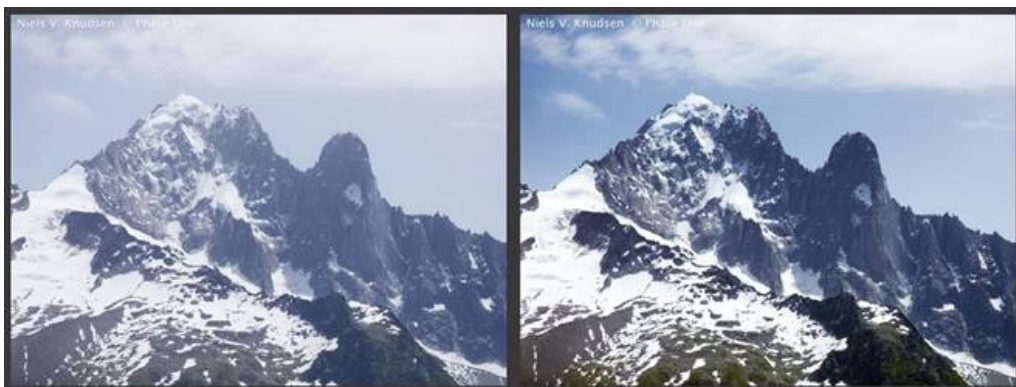
When an object is viewed over a long distance, it will be seen through lots of air, which alters the color of an object. (It is not just a question of having the correct White Balance). Sometimes, this colored haze adds just the right look and feel to the image, but on other occasions it may just be an unwanted distraction to the landscape.

Capture One Pro's Levels adjustments tool (with individual color channels), is the perfect tool to deal with such haze issues.



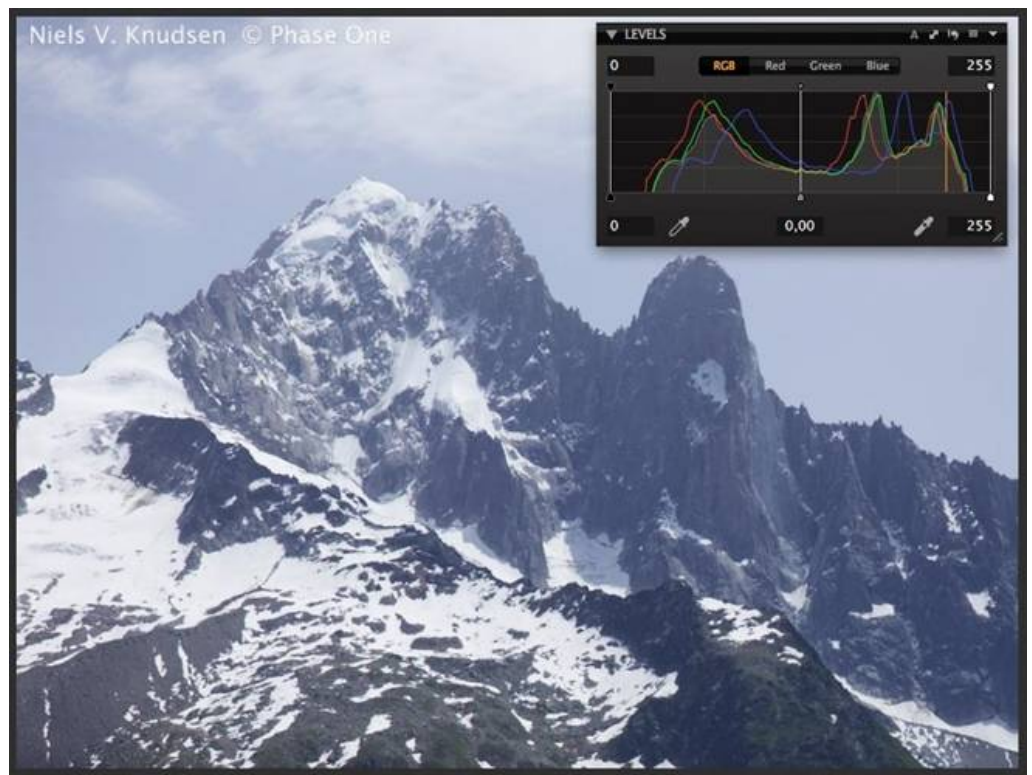
Before and After

The image on the left shows some typical long distance haze, which makes the colors look a little washed out with a distinct blue cast. The image on the right has been corrected with individual Levels Tools for each color channel. Not only has the blue cast disappeared, but the blue sky and the green color of the mountain slopes now appear much more natural.



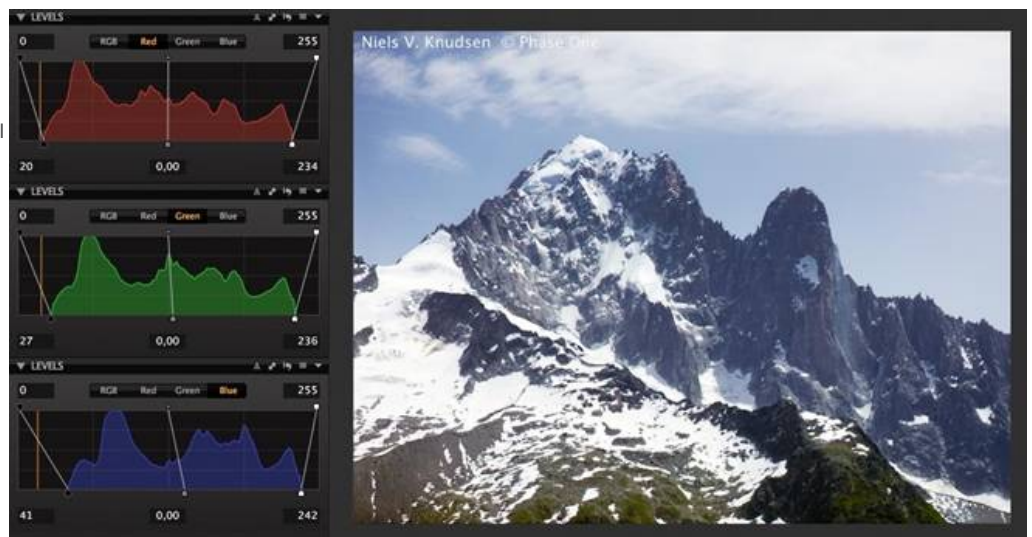
Step 1

The uncorrected RAW image (see example above) in the Levels Tool has a histogram that doesn't start at 0 and the R, G and B histograms start at varying different levels – both indicate that haze is present.



Step 2

To compensate for the haze effect, open the Levels tool for the individual color channels. Next, set the shadow sliders at the beginning of each histogram and the highlight sliders at the end. Only individual Levels tools can correct for this type of haze.



Fix Chromatic Aberration

Author: Niels V. Knudsen

Introduction

Telephoto lenses that have a broad zoom range often compromise image quality. This can take many forms but almost all zoom lenses produce some degree of chromatic aberration. Zoom lenses that have a ultra wide focal length have a tendency to show lots of chromatic aberration at that end of the zoom range.

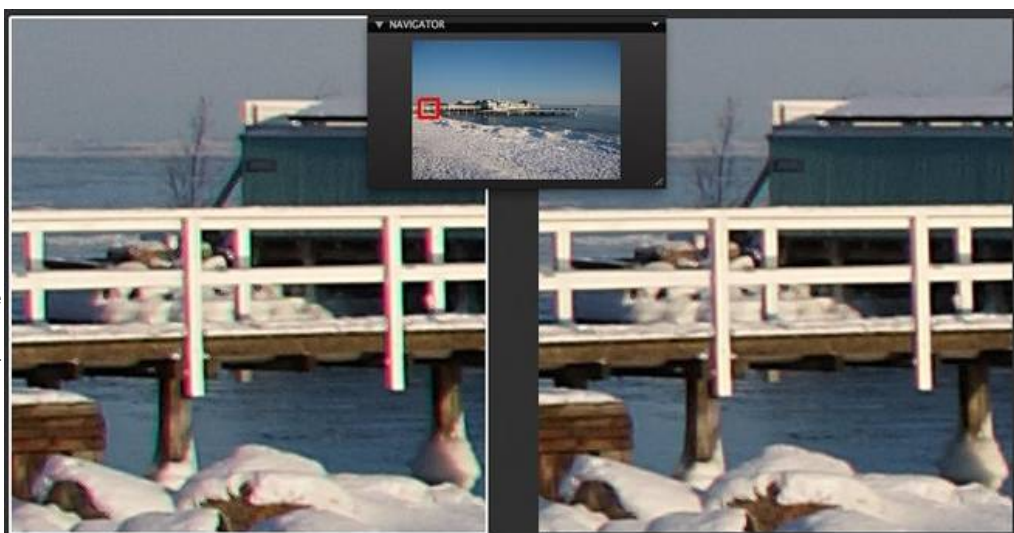
The Lens Tool in Capture One Pro can automatically fix chromatic aberration in any RAW file by analyzing the content of the image. This ensures the best possible correction customized for your images compared to corrections based on a few lenses in a lab.

With tool presets for the Lens Tool, you can create presets for your own lenses. Lens Tool presets are very effective even if your shooting and exposure conditions are not 100% identical.



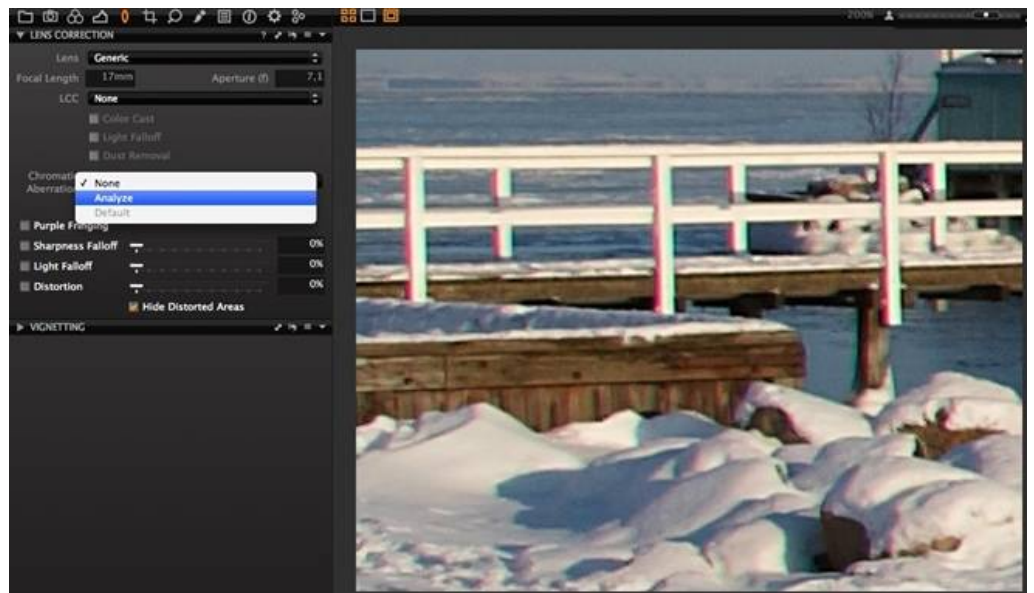
Before and After

The two pictures above show a 200% zoom of the left side of a picture that has been shot with a prosumer zoom lens at its widest zoom setting. The left image shows a severe amount of chromatic aberration with clear visible magenta and green colors that are present along all vertical structures. This high level of chromatic aberration should be fixed. To the right, you'll see the same area after it has been fixed in the Lens Tool in Capture One Pro 6. All the false colors have been removed and the image now looks natural.



Create Presets to Deal with Chromatic Aberration

To fix a problem with chromatic aberration, open the Lens Correction tool found in the [Lens Tool](#) tab. Under the drop down menu for chromatic aberration select analyze. After a few seconds a correction that is based on the result from the analysis will be applied. Zoom into an area of the image with severe chromatic aberration, to immediately see the fantastic effect of this tool.



Tips and Advice

I usually shoot at f5.6-f10 when photographing landscapes with wide prime lenses. I find that with my lenses the amount of chromatic aberration is practically constant in that f-stop range, which means that I can make presets that work perfectly.

When using zoom lenses, the amount of chromatic aberration is highly dependent on the zoom setting (focal length), which makes it more difficult to use presets. Nevertheless, I find them quite useful. For my carry-around zoom lens, I find that I only need to fix chromatic aberration at the widest end. I have made three presets: one for 17mm, one for 20mm and one for 23mm.

The benefit of using a well-made preset is that you can correct a series of shots very fast by copying and pasting the correction from the preset to a selection of images. Remember that the Search and Filter functionality in Capture One Pro version 6 (and later) can help find all shots captured with a specific lens and focal length.



Select an image which has been shot at your typical f stop and focus distance when selecting an image that you want to use to make a preset. It is also important that your target image contains structures all the way from the center to the edges of the image. If you plan to shoot an image to make an affective preset, consider rotating your camera to insure good coverage from corner to corner.

Long zoom lenses often suffer from barrel distortion and some sharpness fall-off. These corrections can also be added to your preset.

Stacking Presets and Styles

Author: Niels V. Knudsen

Introduction

Capture One version 6 (and later) gives you the option to stack Presets and Styles.

For each tool, you can decide whether to stack a Preset with others. It is easy to create a stack as long as two Presets do not conflict with each other.

Styles can also be stacked. It is good practice to stack Styles or Presets as these usually come from different tools dealing with separate issues. For instance, you can make a Preset that adds some basic metadata to images with 'creator' and 'copyright' information. You can then stack this Preset with another Preset that, for example, crops your image into square format and one that adds some general color corrections.

I will create two different adjustment Presets in order to demonstrate how to stack Presets within a single tool.



Step 1

First, I will create an Exposure adjustment Preset that increases the exposure by 1/3 f-stop. To do this, I set the exposure compensation to 0.33 and pressed **Save User Preset** in the Manage and Apply drop down menu. As the exposure is the only change, it is the only item that has been checked in the save dialog box. (This is important, as I will later combine this Preset with Presets using contrast and exposure). I named this Preset 'Exposure +1/3'.



Step 2

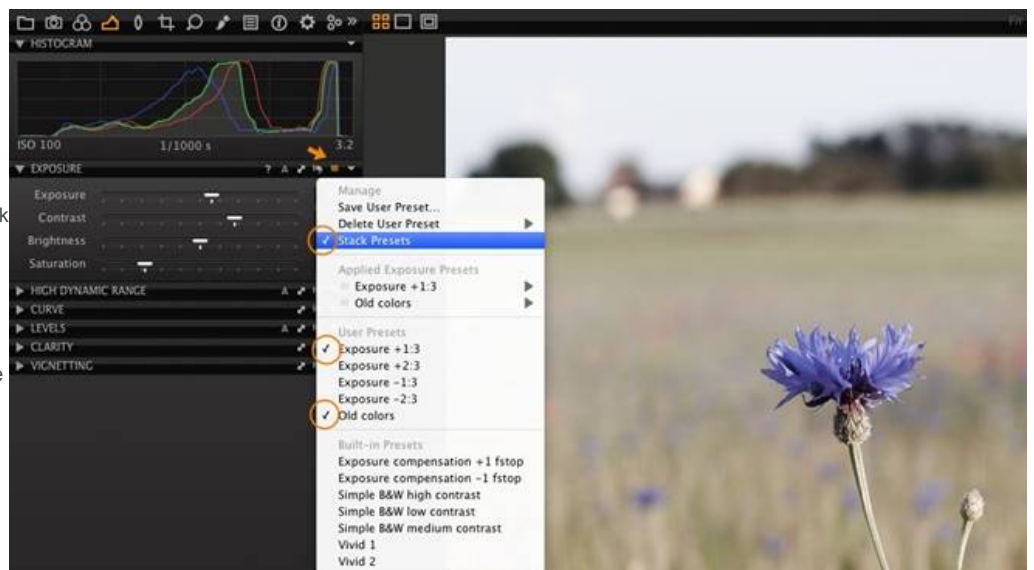
Next, I will generate a Preset to give the look and feel of old color film. I set the contrast to +18 and the saturation to -56. I saved this Preset and ensured that only contrast and saturation are selected in the save dialog box. I named this Preset 'Old Colors'.



Step 3

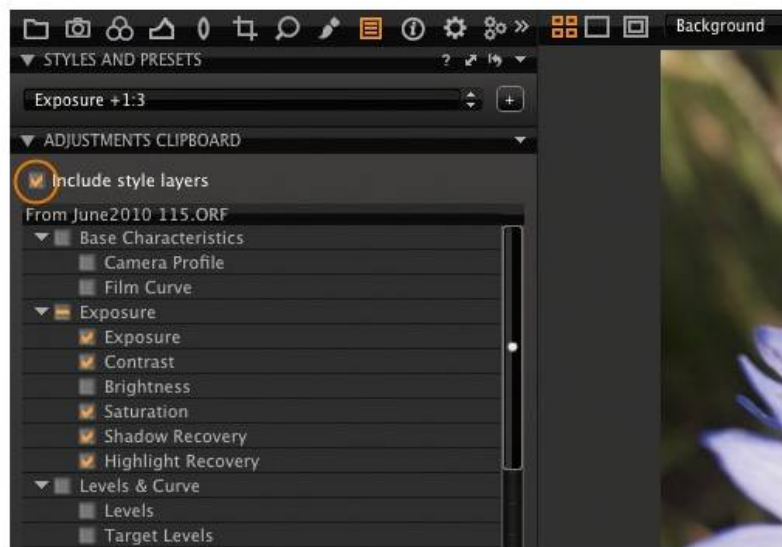
By default, the **Stack Presets** is not turned on. Start by selecting the **Stack Presets** menu. (A check mark indicates that stacking is activated). Now you can select the Preset **Exposure +1/3** as well as the Preset **Old Colors**. By stacking these Presets, we combine them within a single tool, thus producing a bespoke look that is reminiscent of the early days of color films.

If you stack Presets where the individual parameters are not independent, then the last added Preset will take affect. Remove a stacked Preset by either clicking on the Preset again or use the remove option found when pressing the triangle in the Applied ... Presets list.



Step 4

To apply the corrections to other images, you can simply copy the settings to the Clipping board and then apply them to the selected images. This operation will ensure the right settings are applied. If you also want to see these adjustments coming from a certain Preset, you should check the **Include style layers** checkbox on the top of the Clipping board.





Get Sharper Images with Wide Angle Lenses

Author: Niels V. Knudsen

Introduction

With today's high-resolution cameras, you are required to pay much more attention to how you shoot in order to get sharp images.

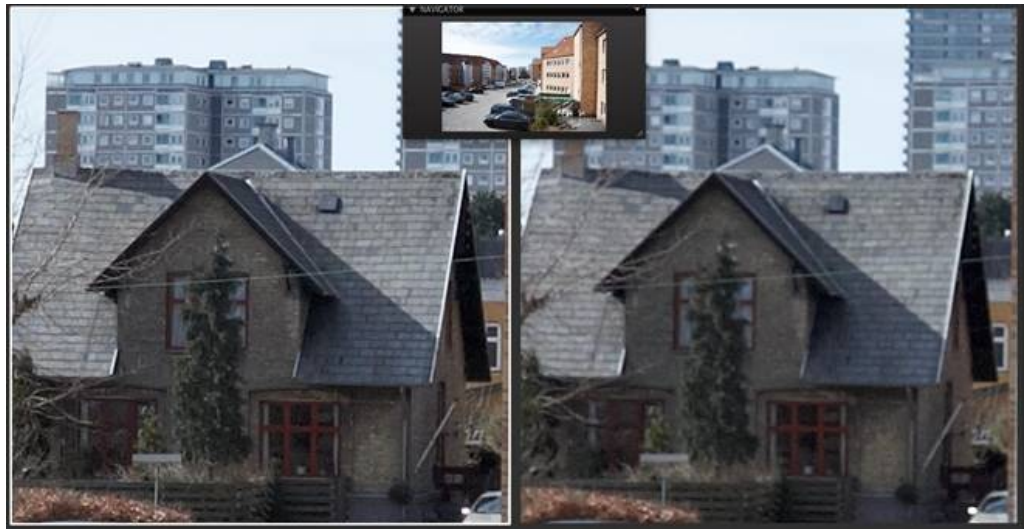
Focusing is Harder than Ever: For wide angle lenses, the tolerance for when the lens is properly focused is extremely narrow. Often the tolerance for the autofocus system is not tight enough to get the most out of a modern lens. Wide angle lenses can make it easy to achieve an extremely wide depth-of-field reaching from infinity to a few meters in front of the lens; but the focus needs to be perfectly correct – I call it the focusing sweet spot.

Use Manual Focus: Test your lens to find and mark your focusing sweet spot. This will give you sharper and more consistent images. In doing this, you may find that the lenses you previously found disappointing, now give you far more pleasing results.



Find your Focusing Sweet Spot

The example above is a 200% zoomed view of an image which was shot from my office window. You can see how big of a difference it makes when you use the lens focusing sweet spot compared to just using the autofocus system. This example is made with a Canon Zoom at 17mm but could have been made with most other wide angle, primes or zoom lenses.



Steps to Find the Focusing Sweet Spot

- Ideally, find a location where you can focus on infinity. You'll need objects all the way from infinity to a few meters from the camera.
- Place your camera on a steady tripod.
- Make sure to turn off any image stabilization as this may influence the sharpness from shot to shot.
- Set camera on manual focus.
- Set the lens to full open.
- Shoot a series of images where you sweep through a range of focusing positions near the focusing point for infinity. For each image, check if you have better sharpness in the center of the image at a zoom level of 200-400 %.
- Once maximum sharpness is achieved, ensure that you mark this point on the lens with a pen.

Focus on Infinity

On this zoom lens, I have marked the position for the best focus on infinity.



Find the Right Aperture for Sharpness and DOF

Follow these steps to find the aperture that gives you the best balance between sharpness and depth of field:

- Set focus on the marked position for maximum focus on infinity.
- Take an image at each aperture step.
- Compare the images side-by-side to see the effect of stopping the lens down. It's worth noting that in Capture One Pro version 6 (and later), you can simultaneously zoom into a maximum of 12 images.

You will typically see that you get the best sharpness at around 1-2 f-stops from a full open aperture setting. Stopping further down may lead to softer images in the center. Ensure that you also check the edges and objects closer to the camera. Depth-of-field is extremely deep for very wide angle lenses like a 10-20mm – even for apertures like 5.6 and 8. Remember that stopping further down may not give you an increased depth-of-field as the whole image may just become softer.

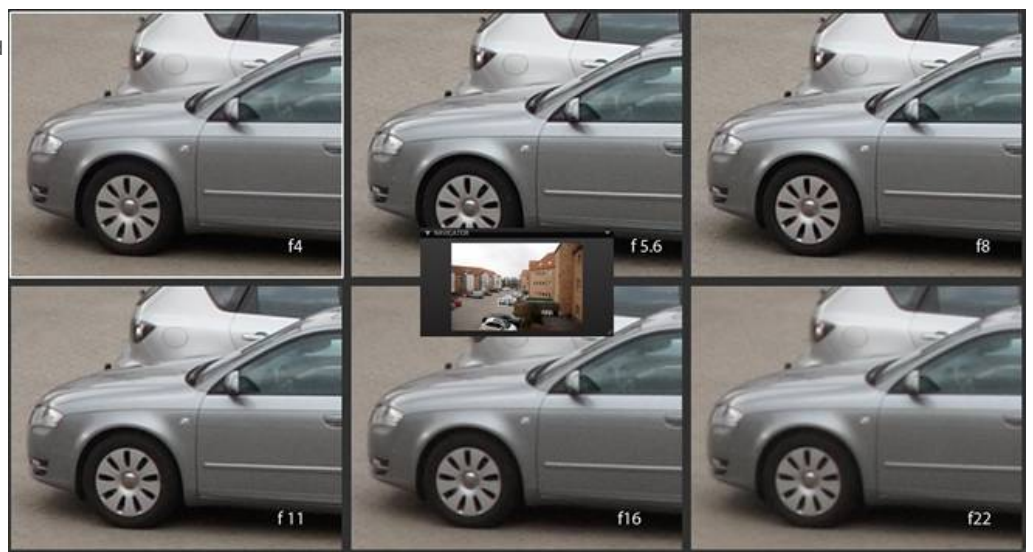
Step 1

With the lens set at the best focus point for infinity, I shot at each full aperture step. Above is a 200 % zoomed view of the center of every image. At f5.6, the image is at its sharpest although the range from f4-11 also produces good results. However, images captured at f16 and f22 display a dramatic reduction in sharpness.



Step 2

The images above show a 200% zoomed view of a car half way between infinity and the camera. Contrary to what one might expect, the increased f-stop setting doesn't give a greater depth-of-field. As the lens is stopped down it just becomes softer and softer. Again, the image is actually most sharp at f5.6.



Optimizing Focusing for the Best Aperture

My goal is to achieve the sharpest possible image from infinity to as close to the camera as possible. With the lens stopped down, will my initial focus mark on the lens still be the best compromise? My experience is that for most wide-angle, prime and zoom lenses this is actually the best compromise; but to be absolutely sure, we need to double check the following steps:

- Set the lens at your mark for the best focus for infinity.
- Take some shots where you focus slightly closer than infinity.
- For each shot, check if you get a better compromise between best sharpness at infinity and the deepest depth-of-field. Mark the lens with a pen at the point where you have the best compromise.
- Now you have found the focusing sweet spot for the lens. Next time you need maximum sharpness and maximum depth of field, set your camera to manual focus and use your sweet spot mark on your lens.

Clarity Tool

Author: Niels V. Knudsen

Introduction

The Clarity Tool in Capture One 6 is a tool that applies a special kind of local contrast; it achieves this without altering the overall contrast of an image. It is particularly effective when working on images with some degree of haze. Applying Clarity values of 20-50 will deliver a subtle level of contrast with stronger fine detail. Even images without any noticeable haze will benefit by applying Clarity around 20-30.

The Clarity tool is ideal for a variety of uses. Here, I've used a high level to make an image with a sky/clouds look much more dramatic. But before getting carried away, try to remember that too much clarity can lead to halos around strong contrast edges. To avoid this, it's a good idea to apply Clarity in a [local adjustments layer](#).



Before and After

Image left: The Clarity Tool has been used to enhance the perceived contrast of the image and to compensate for the slightly hazy look.

Image right: This shot has not been adjusted with the Clarity Tool. It is easy to see that haze has reduced the contrast around the buildings.

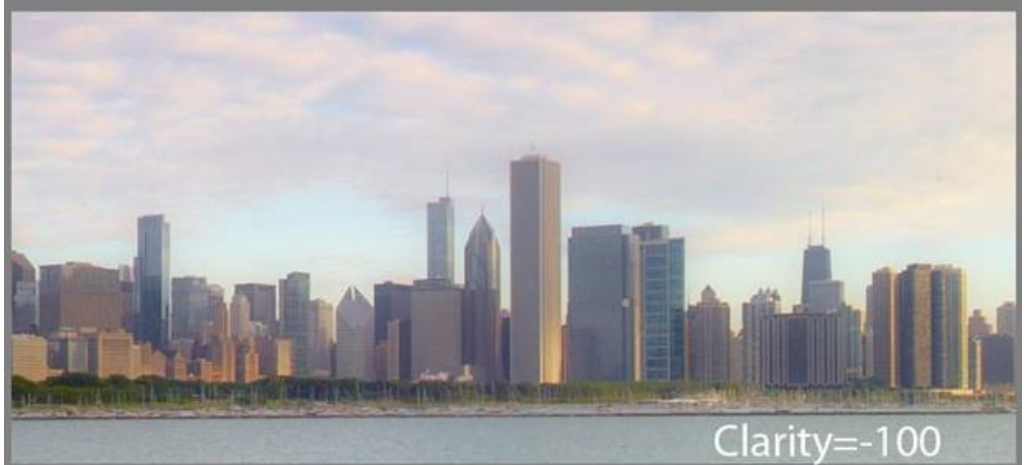


Clarity Tool Adjustments

The Clarity Tool can be adjusted to have both positive and negative values. Negative Clarity values can be used to create a more dusty or dreamy look which can work well for some portraits.

Above: I've applied different amounts of Clarity to the same image. Both positive and negative values can have distinctive effects on an image.

Find out about the new [Clarity tool in Capture One 7](#) here.



Fix Heavy Burn-outs with the Color Editor

Author: Niels V. Knudsen

Introduction

A camera with a large dynamic range will allow you to better retain the details in both the shadows and highlights at the same time.

Not all camera manufacturers have realized the importance of having a large dynamic range, and images shot with these cameras are more likely to show clipped highlight details.

When working with a RAW file, you do have the possibility to recover some of the clipped highlights details as all three color channels typically do not clip data at the same exposure level.

As you get to know your camera, you will learn how much overexposure an image can handle and when it is still possible to recover all details. The benefit of doing this is to get brighter shadows and more headroom to open up the deep shadows without showing noise.

Sometimes, you end up with images where the highlights are too blown out and all attempts to recover the clipped data leads to strange looking colors close to the burned-out areas. The Capture One Pro (version 6 and later) Color Editor can be the only solution to fix such false colors.



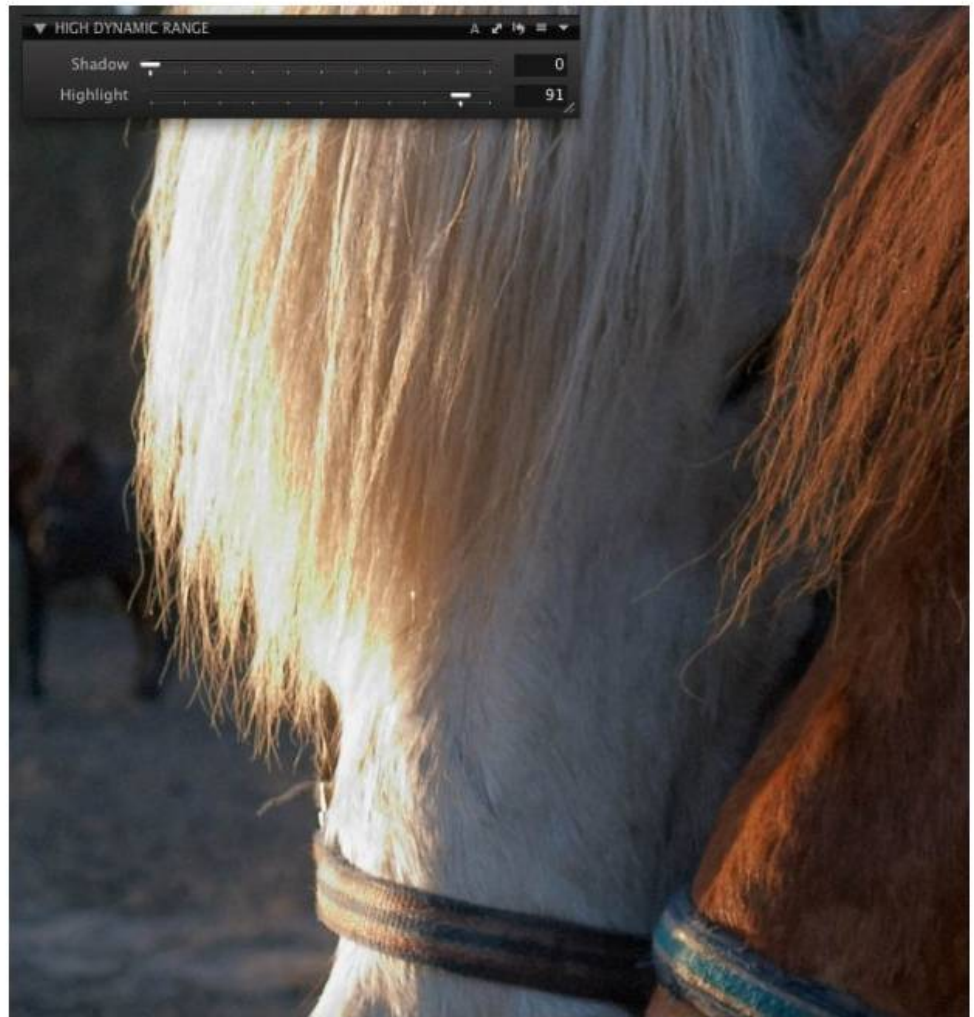
Before and After

The image above was shot with a camera with a limited dynamic range. To the left, you can see the image straight out of the camera where the highlights are clearly burned out. To the right, you can see the image after the highlights has been recovered and the false colors fixed with the Color Editor.



Check the Image Using the HDR tool

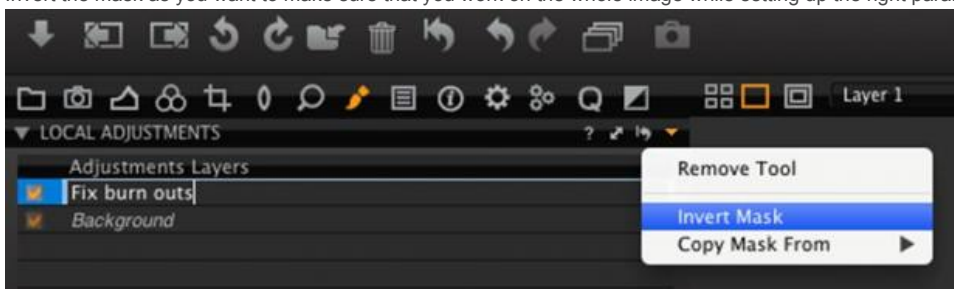
Capture One's High Dynamic Range tool is the tool to start with when fixing the burned-out highlights. As the image was shot with a camera with a limited dynamic range, there is very limited headroom for the highlights. I can barely recover the details and I get some false greenish color in the recovered zones.



Step by Step Tutorial

To fix the false color, I'll use Capture One's Advanced Color Editor. I'll make the correction in an Adjustments Layer as I don't know for sure whether the false color also appears as a natural part of the image.

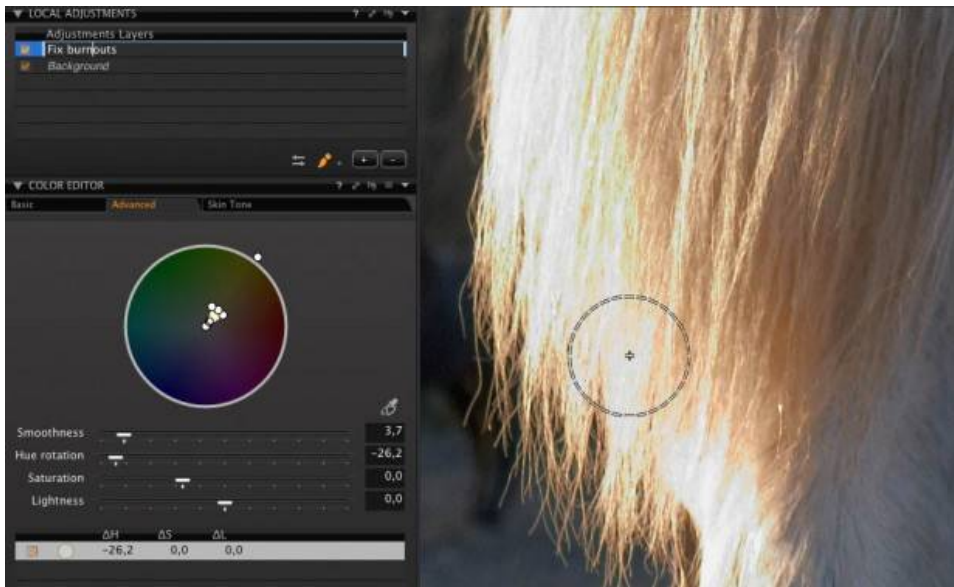
1. Add a new adjustments layer in the Adjustments Tool by clicking the '+' icon.
2. Invert the mask as you want to make sure that you work on the whole image while setting up the right parameters for the tool.



3. Pick the false green color with the color picker.
4. Adjust the selection by checking the "View selected color range" on.
5. Reduce the Smoothness slider and turn the hue a little towards the green color in order to isolate the false color.



6. Uncheck the "View selected color range" and adjust the hue to a more yellow/brown tone.
7. Invert the mask and brush in the color corrections.



Remove Color Moiré

Author: Niels V. Knudsen

Introduction

Capture One Pro (version 6 and later) includes a powerful tool for fixing color moiré. It can be used both globally on an image and in a local adjustments layer.

Many cameras will, once in a while, show color moiré if high frequency patterns are part of the image. Most DSLR and Micro Four Thirds cameras use anti-aliasing filters to avoid or minimize the appearance of moiré. However, many new cameras use lower strength anti-aliasing filters, or have no anti-aliasing filter at all in order to prioritize sharpness. When using these cameras with the kit lens, typically you would hardly ever experience this problem because these lenses are not sharp enough to provoke moiré on high frequency patterns.

However, if you use high quality primes to achieve really sharp images, you will run the risk of getting moiré.



Before and After

The image on the left is shot with a mirrorless camera using a sharp prime lens. The high frequency pattern on the balcony fence shows strong color moiré. The image on the right is after fixing the color moiré in Capture One Pro.

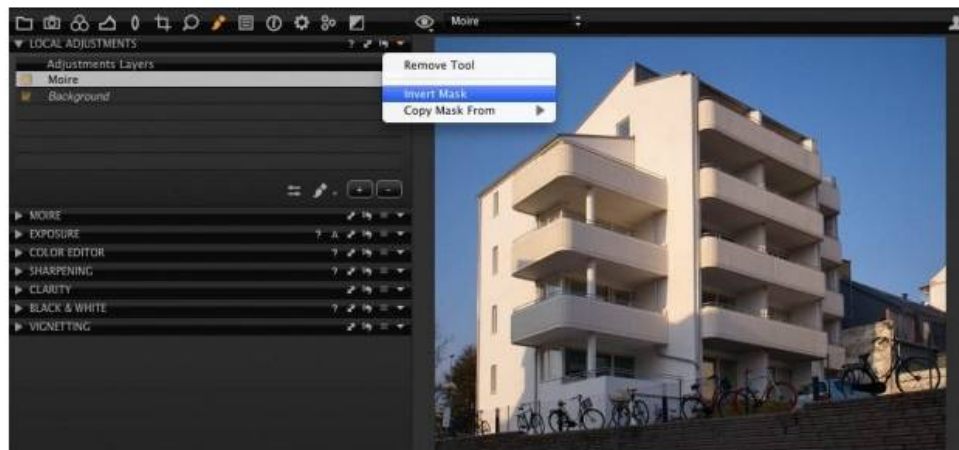
When you suspect a moiré problem in one of your images, you need to zoom to 100% in Capture One's [Viewer](#) to verify that there is a real moiré problem – sometimes it is only the low-resolution preview that shows moiré.

Once you have located a color moiré problem, select the [Detail Tool Tab](#) where the Moiré Tool is located.



Create an Adjustment Layer

Color moiré can be removed globally from an image. However, when you remove color moiré, you risk color bleeding in other parts of the image that you may not pay attention to. Therefore, it is better to apply the color moiré correction in a Local Adjustments Layer.



Step by Step Tutorial

1. Add a new Local Adjustments Layer.
2. Inverse the mask. This is only an intermediate state. By inverting the mask, we work on the whole image which is necessary when setting up the parameters for the Moiré Tool.
3. Set the pattern size to maximum to make sure that the color moiré filter covers a whole period of false colors.
4. Now drag the amount slider until the color moiré disappears. You should use as low a value as possible to remove the moiré.
5. Reduce the pattern size to the minimum size that still fully removes the moiré. Now we have found the minimum values required to remove the moiré. This is important, as it will minimize the risk of unwanted color bleeding.



6. We only want to use the values locally, so invert the mask again.
7. Select a suitable brush size and brush away the color moiré.



Tweak Your Lens Performance

Author: Peter Eastway

Introduction

Whether you're shooting with Canon, Nikon, Pentax or Lumix DSLRs, the lenses we use have optical characteristics that are imperfect. Some of these imperfections we hate, some we love – and some we love just some of the time!

Take the wide-angle lens. Most wide-angles, including the 24mm Canon TSE used to take the photo here, exhibit some light falloff towards the edges. This is only to be expected when you apply the laws of physics. Sometimes the 'vignetting' is a useful compositional tool, but on other occasions, you'd prefer an even exposure across the frame.

You can also find some barrel or pin-cushion distortion (curvature) in most wide-angles, especially zoom wide-angle lenses. Neither of these ailments are difficult to fix. In fact, in Capture One they are extremely easy to fix – simply visit the [Lens Correction Tab](#) and slide the Distortion and Light Falloff controls until the image appears correct.

Before and After

Left image: Image with no Lens Correction
Right image: Image with Lens Correction



Capture One Lens Correction

It doesn't take much to make the correction, but given that every photograph shot with this lens will have the same light falloff and distortion, it would be great to have an easier way to fix it.

And there is. For your Canon DSLR (or any DSLR, actually), you can make a series of lens adjustments and save them as a user preset. In addition to Distortion and Light Falloff, you can correct Purple Fringing, Sharpness and Chromatic Aberration, and all these adjustments can be saved into a single preset.

Once you've made the adjustments to one photograph, go to the presets icon at the top of the Lens Correction tab (second from the right). When you click it, a list of presets is displayed. At the top of this drop down menu is the option to Save User Preset... Click on this menu item and give your preset a name – I used

'Canon24mmTSE' for this lens so it's easy to recognise. No point being too tricky with your names!

Now when I open a photo taken with my 24mm Canon TSE, I can simply click on the preset and my adjustments are made automatically. And, if I have taken an entire shoot with the one lens, I can apply my preset automatically to every image as I import the files into Capture One 6.

There really is a lot of power and automation built into Capture One 6 for the DSLR user.





Toning Effects and Black & White Conversions

Find out more about the magic of monotone from straightforward black and white conversions to creative split toning.

Step-by-step tutorial and Tips: [Creative Split Toning](#)

Quick Guide: [The Black and White Tool Tab](#)

Step-by-step tutorial: [Black and White Conversions](#)

Quick Guide: [Black and White – Working with Styles and Presets](#)

Creative Split Toning

Introduction

Capture One Pro version 6 (and later) allows you to adjust an image with the [Levels tool](#) with individual control of each color channel. This allows you to perform creative split toning where you can tone the shadows and the highlights individually.



Before and After

The above are examples of images that have had split toning applied via the Levels tool in Capture One Pro. Only the upper left image has not been toned.



Step 1

Start by making a neutral [white balance](#) for the image. This will help you later if you want to achieve the same look for another image by reusing the adjustments. Remember, you can always save the tool adjustments in a tool preset.



Step 2

Step 3

Tip 1

When toning via the R, G and B levels it is good to remember the color circle. For instance, if you want a yellow highlight you will have to work with the color opposite yellow in the color circle, which is the blue color. (So if you decrease blue, you'll add more yellow).



Tip 2

The figure above shows the color circle with the position of the primary colors R, G and B and the complementary colors C, M and Y opposite the primary colors. Having this color circle in mind, it is obvious that Yellow is less Blue, Magenta is less Green and Cyan is less Red.





The Black and White Tool Tab

Author: Niels V. Knudsen

Introduction

Capture One Pro version 6 (and later) comes with a powerful [Black and White tool](#) located in the [Color Tool Tab](#). On top of this, Capture One Pro also has a specific [Black and White Tool Tab](#) that includes a number of relevant and useful tools to help perform a Black and White conversion.

As there are numerous [Tool Tabs](#) in Capture One, the Black and White Tool Tab is not visible by default. I would strongly recommend [enabling](#) this Tool Tab if you often produce Black and White imagery.

Remember, you can always [customize a Tool Tab](#). If you are missing a tool or find that there is one that is never used, just add or delete it. By default, Capture One remembers how you arrange the tools, and Capture One's layout is stored in the default Workspace. You can always save your current layout as a named workspace and return to it in the future.



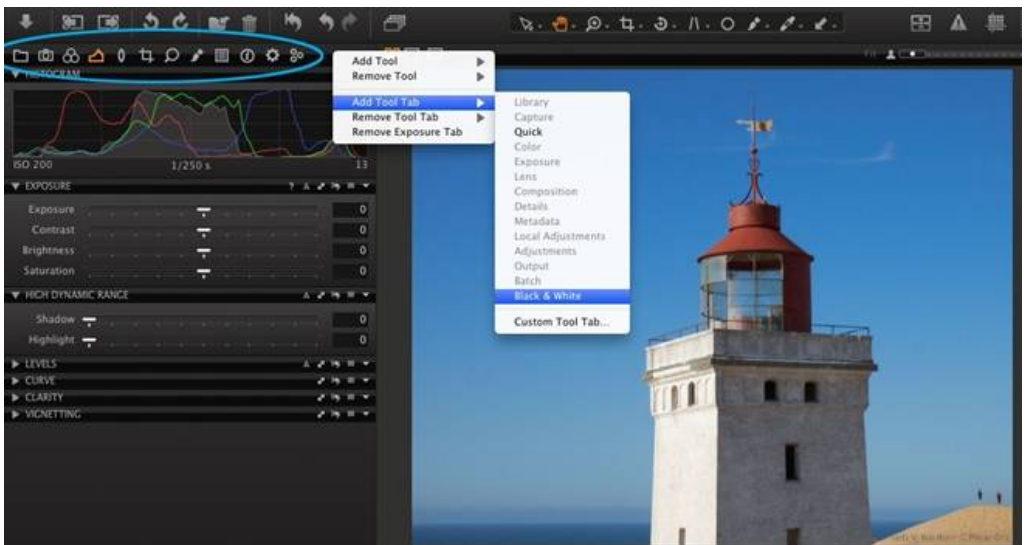
Before and After

The image on the left is straight out of the camera. The center image is a black and white version made by simply desaturating the colors. (With unsatisfactory results). The last image has been created with the Black and White tool as well as some of the other tools found in the [Black and White Tool Tab](#). This image is based on the Black and White tool preset called Color – Landscape 1. This preset reduces the lightness of the blue sky to produce dramatic contrast in the dunes and the light tower for a much more interesting image.



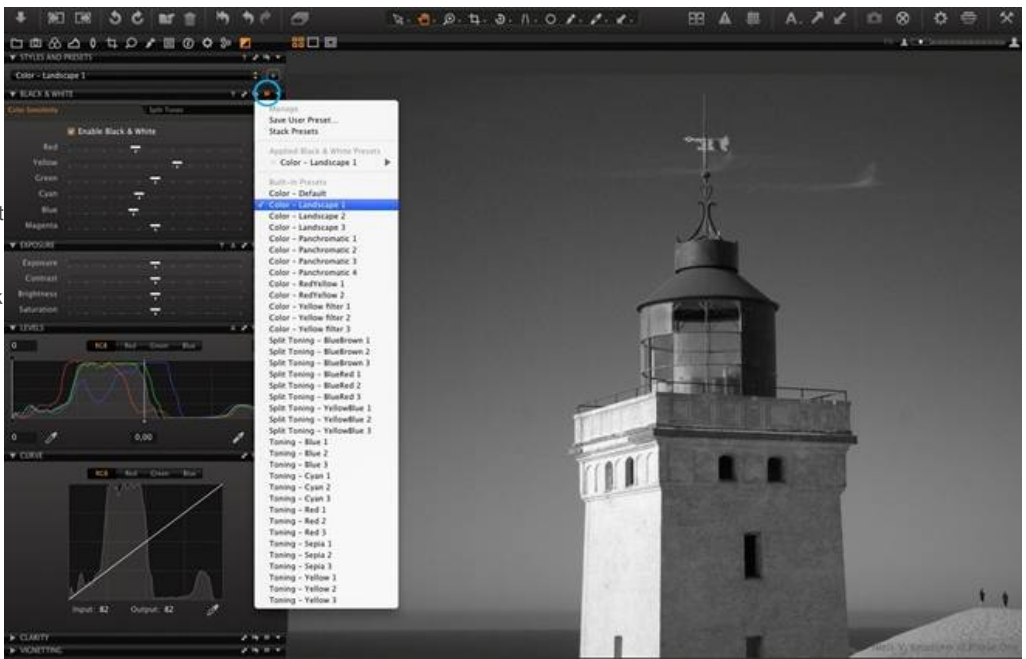
Step 1

Enable the Black and White Tool Tab by right clicking on the Tool Tab bar. (Alternatively, go to View>Add Tool Tab>Black&White). Now select the **Black and White Tool Tab** in the Add Tool Tab menu.



Step 2

The image above shows the layout of the [Black and White Tool Tab](#). The preset Color – Landscape 1 has been selected. You can use the tool presets as inspiration for how you would like your image to appear. Scroll down the preset list and you will immediately see the effect of each selected preset. Start by selecting a preset that gives the rough look and finish that you desire and fine-tune the appearance using the other tools. For example, a black and white image will often need much more contrast than a color version of the same image.



Black and White Conversions

Author: Niels V. Knudsen

Introduction

The **Black and White tool** in Capture One Pro version 6 (and later) is split into two sub-tools placed on different tabs. The Color Sensitivity tab deals with the conversion from color to black and white, while the Split Toning tab deals with toning of converted gray tones.

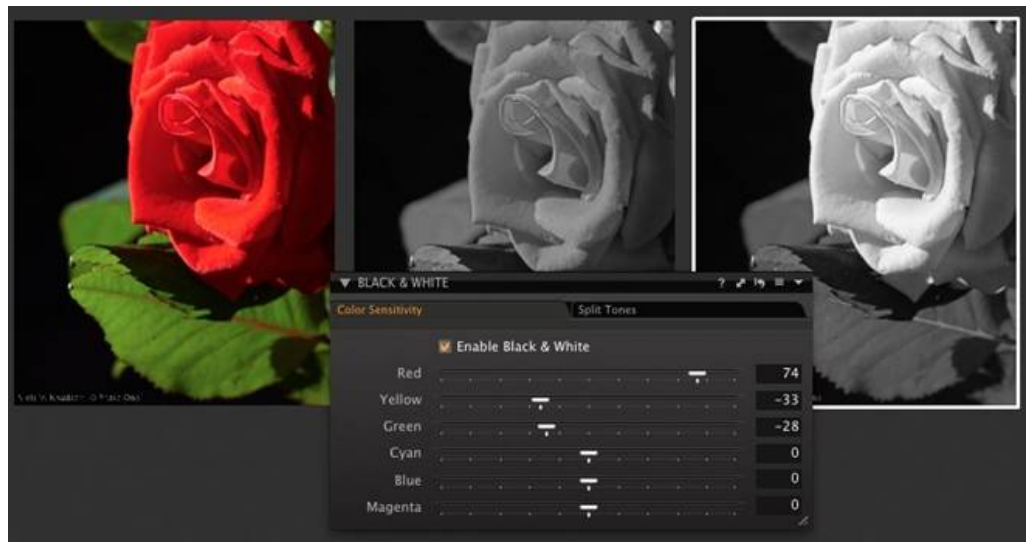
The Color Sensitivity tool gives you full control of how the conversion from color to black and white takes place. You can control the conversion in six color bands, which is very powerful, and it enables you to create great black and white images from colorful landscape, nature or portrait images.

It is important to remember that it is still essential to have an accurate white balance to create black and white images. The conversion tool works strictly according to color. For instance, if the whole image has a blue cast, you may not get the desired or expected conversion.



Before and After

The images above are three versions of the same photograph. The left image is the color version. The center image shows the default black and white version you get by enabling the Black and White tool with a check mark. It can be seen in this image that the red color of the rose and the green tones of the leaves get the same gray tone with no clear separation. For the right image, I used the individual color sensitivity sliders to lighten the red color and to darken the color of the leaves with both the yellow and the green slider.



Step 1

It is often effective to utilize the red and yellow sliders for portraits as they both affect skin tones. For natural skin without makeup, the skin tone pigments vary between red and yellow tones. Traditional panchromatic film produced a conversion that made red tones dark, which can have an interesting effect for portraits of women wearing red lipstick. (See the example above).

On a Mac, you can temporarily reset the slider positions in the Black and White tool; this makes it easy to switch between the before and after image. Hold down the option key and click on the tool reset icon. The tool is reset only as long as the mouse key is pressed down. (This feature is currently only available on Mac).



Step 2

Remember, it is always a good idea to use variants when you want to test out different conversions. The three variants (above) help test different black and white conversions. (Notice the different color of the lips).





Black and White: Working with Styles and Presets

Author: Niels V. Knudsen

Introduction

Achieving a distinctive monotone look often needs the use of a combination of tools. Capture One Pro version 6 (and later) comes with a number of specific Black and White Styles that should inspire you to create different effects. Use the [Black and White Tool Tab](#) to get an overview of the Styles as well as the other relevant tools for creating beautiful monotone images.

Capture One Pro also includes a number of Black and White Presets that demonstrate how you can create bespoke looks by using different combinations of the tool. These include Presets that utilize the Color Sensitivity sliders and Presets that include Split Toning. When preset stacking is allowed, you can combine Presets for Split Toning with Presets for Color Balance.

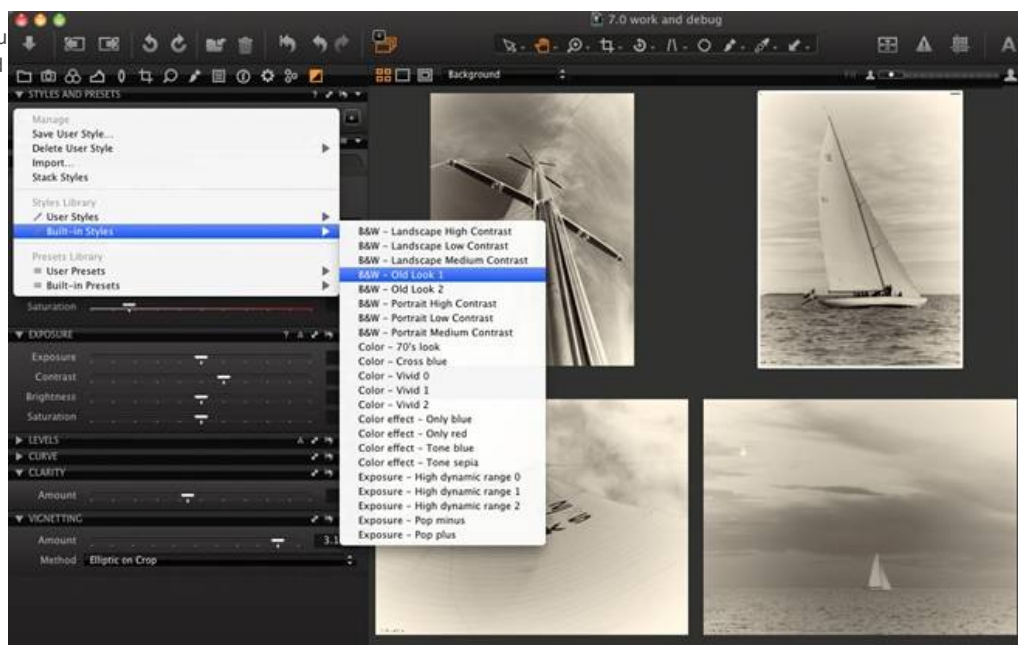
Use the built-in Styles and Preset as a starting point, then optimize them to your personal preference and save them for future use.



Styles for Black and White

Styles and Presets can be found in the [Black and White Tool](#) tab. This tab gives you easy access to both the built-in Styles and to Styles that you've created yourself via the User Styles.

In the example above, the Style B&W – Old Look 1 has been used. This Style uses the Black and White Tool to convert the color image to black and white image and to add brown/yellow toning. Besides changing the color, this Style also increases the Contrast, adds a strong Vignetting and adds some negative Clarity. It is worth noting that by selecting multiple files you can apply the Style to more than one image at a time.



Before and After

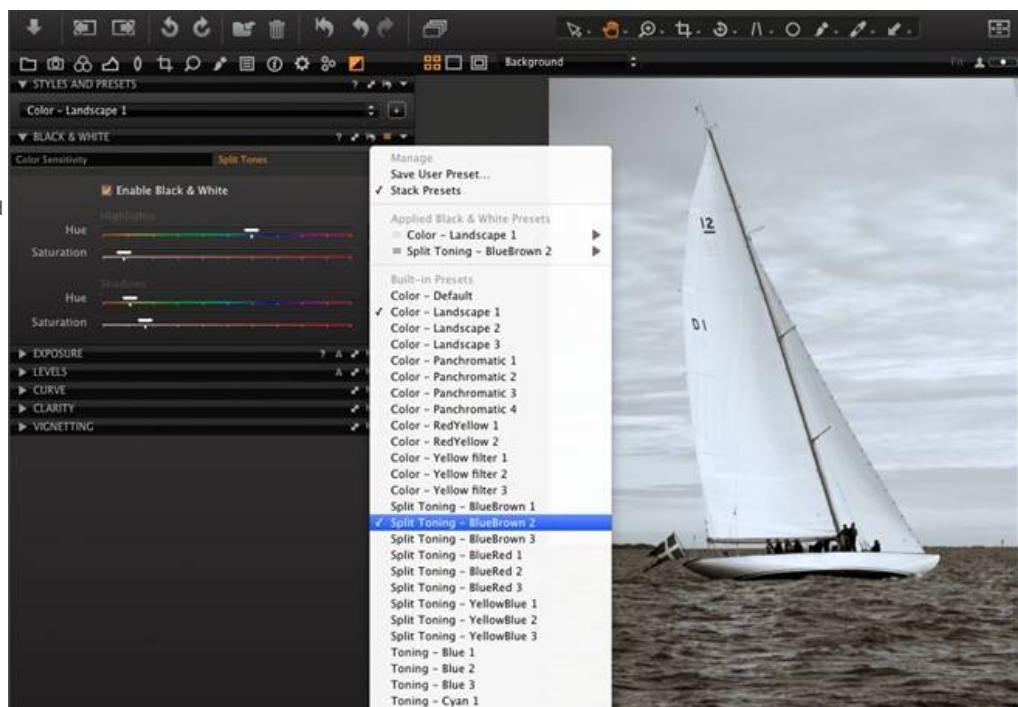
Above: A trio of different built-in Black and White Styles. From left to right: B&W-Old look 1, B&W-Old look 2 and B&W-landscape 1.



Presets for Black and White

The Black and White Tool has two tabs; one deals with the conversion of colors into gray tones while the other enables color toning of the converted black and white image.

You will find Presets (in the Presets drop down menu) for both color conversion and toning. It is possible to set up the tool to allow the stacking of presets to combine one than one together. For instance, you can select **Color – Landscape 1** for the color conversion and select **Split Toning – Blue Brown 2** for the toning as displayed in the picture above.



Split Toning

The same image with three different Black and White Presets applied. From left to right: Split Toning – BlueBrown 2, Split Toning – BlueRed 2 and Split Toning – YellowBlue 2.

Please note: The Presets named **Toning** rather than **Split toning** refer to a number of Presets where the Hue for the shadow and highlight toning have the same values.



Toning

These images have the same Color Sensitivity conversion but different Black and White (toning) Presets applied. The upper left image has had no toning applied.





Travelogues

Travel photography is a challenging discipline that covers a wide range of subject matter. Get expert advice with the Phase One team's experiences from locations across the world.

- **Black-Browed Albatross** : Peter Eastway shares his experiences while shooting wildlife images on the Falkland Islands.
- **Gentoo Penguin** : Whilst on Carcass Island (Falkland Islands), Peter Eastway encounters the Gentoo penguins. Find out about his shooting technique and postproduction advice.
- **Imperial Shag** : Find out how Peter Eastway used Capture One to breathe in some color and excitement into his images after a shoot on Bleaker Island, Falklands.
- **Monte Fitz Roy** : Peter Eastway travels deep into Patagonia to capture spectacular landscape images.
- **Black & White at Rio Fitz Roy**: Peter Eastway creates a monotone image from his time on a Patagonian trek above El Chaltren in Argentina.
- **The Golden Hour at Monte Fitz Roy**: During his time in Patagonia, Peter Eastway captures the towering peaks in dramatic lighting with rich reds and oranges
- **Isle of Skye** : Peter Eastway explains the benefits of the Scottish weather for landscape photographers and how he gets optimum results in Capture One Pro.
- **Loch Harport**: This time Peter Eastway explores the Isle of Skye (Scotland). Here he explains how he tackles highlights and shadows in Capture One Pro.
- **Sanliurfa, Eastern Turkey** : Whilst in Sanliurfa, Peter Eastway captures the expression of a mournful looking gentleman.
- **Hosap, Eastern Turkey** : Peter Eastway captures a candid moment at the top of the hill near Hosap castle.
- **Mount Ararat** : Peter Eastway travels in the shadow of Mount Ararat in Turkey where he photographs local Kurdish women.



Black-Browed Albatross

Author: Peter Eastway

Introduction

I'm not an expert wildlife photographer, but I love photographing wildlife! And they say a little knowledge is a dangerous thing, and I know enough to know I'm just a beginner when it comes to fauna and flora.

As with so many genres of photography, to be a true expert requires thousands of hours in the field and, for wildlife, a good understanding and knowledge of your subject is a great help. I know next to nothing about birds, least of all the majestic Black-Browed Albatross. Its huge wing span is deceptive and it isn't until you're up close to these birds that you realise just how large and impressive they really are.



The Cliffs, West Point Island, Falkland Islands

As part of my Antarctica circuit with Peregrine Expeditions, we left Ushuaia in Argentina and sailed north east to the Falkland Islands. The Falklands is an amazing group of hundreds of tiny islets, many only a kilometre or so wide. Some are almost completely flat, others have towering cliffs, many are inhabited. One wonders what people do to survive as the nearest town (Stanley, the capital of the Falklands) can be easily a day away by boat!

And the weather is so changeable that you simply can't predict it. During our few hours on West Point Island, we experienced rain, hail, snow and brilliant sunshine. It was wonderful!



Looking across the bay to the tiny farm on West Point Island

West Point Island has a generous harbour around which the four or so farm dwellings stand, but it is on the other side of the island where the Black-Browed

Albatross has its colony. It's possible to get remarkably close to the birds' nests, but there are strict rules against approaching too closely.

One thing that's certain on these expeditions is that you can never get intentionally lost. This is because most of the passengers are wearing bright red suits to keep out the elements. I guess the birds have become used to the strange crimson characters that walk carefully around the outskirts of their colony!

I found a spot on the edge of a cliff looking over the colony and the sea below. Every now and then an albatross would glide effortlessly past and so I set myself the task of tracking the birds with my camera and lens. I used a Canon EOS 1Ds Mark III with a 300mm f2.8 telephoto. The combination feels a little heavy towards the end of the day, but the results are spectacularly good.

What I enjoyed the most sitting on the cliff edge was the opportunity from time to time to look down on the albatross. So rarely am I above birds that I found myself intentionally waiting for one of the huge albatross to soar below. It's not the perfect shot, but I like the way the broken water and cliff edges are slightly blurred. The only element within the frame that is tack sharp is the albatross – the 300mm f2.8 is very good wide-open and the 1/2500 second shutter speed (helped with the lens's Image Stabilization) ensured there was no motion blur either.



The Film Strip mode in Capture One makes sorting your files very expedient

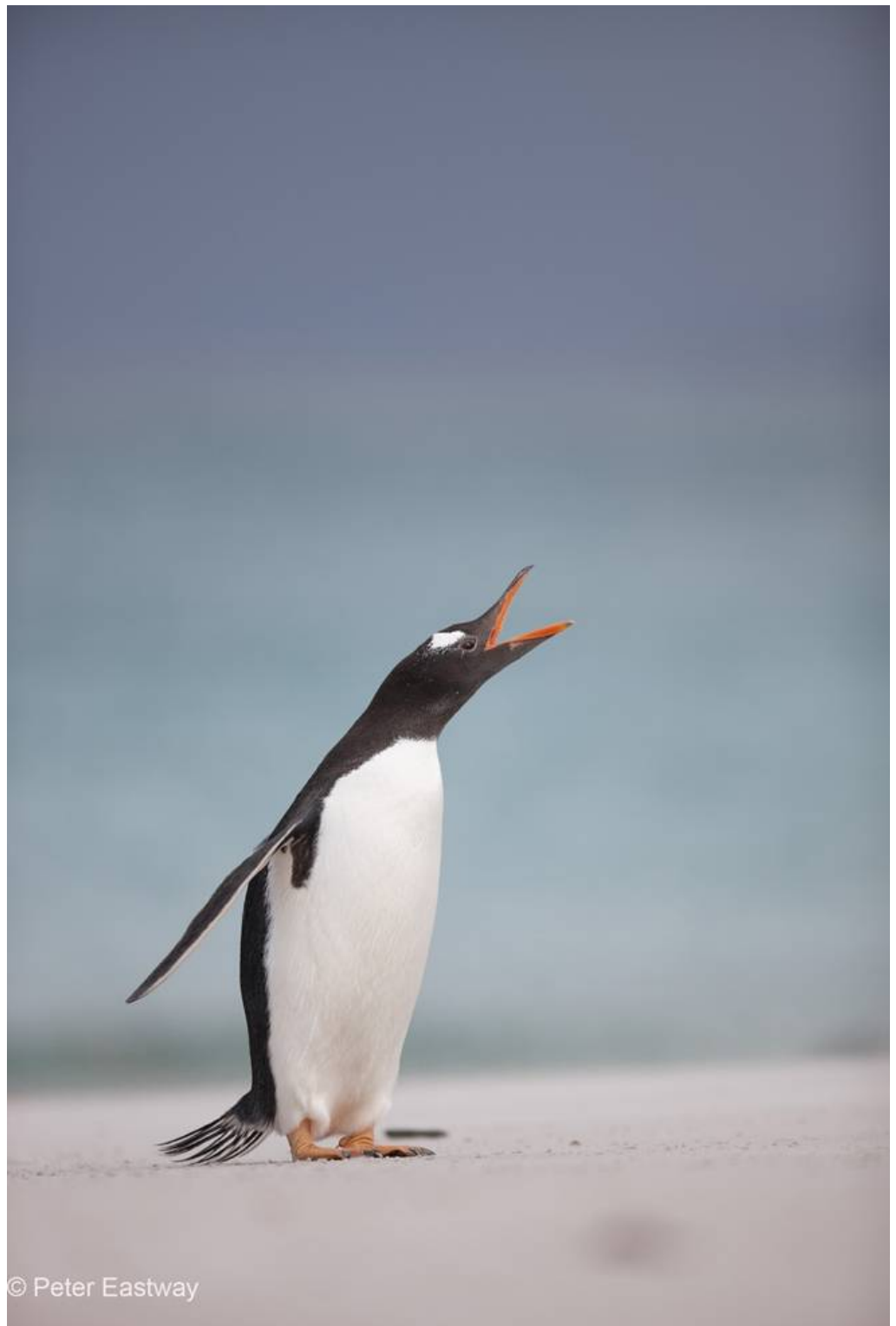
Of course, not every photograph I took was a winner. In fact, my success ratio was particularly poor, which is why I like the Filmstrip Viewer in Capture One – it lets me slide through my photos and I press '3' every time I think I have a good one. Once rated, I can have a closer look later on!

To show how I worked on this file in Capture One, I've made a little video which you can access here on the [Better Photography website](#).



Color and Contrast

The original raw files were quite acceptable, but lacking in a little contrast and colour. Fixing them was very straightforward using Capture One. If you'd like to see how I worked on this file, you can access a short video on the Better Photography website by clicking [here](#).



About Peter

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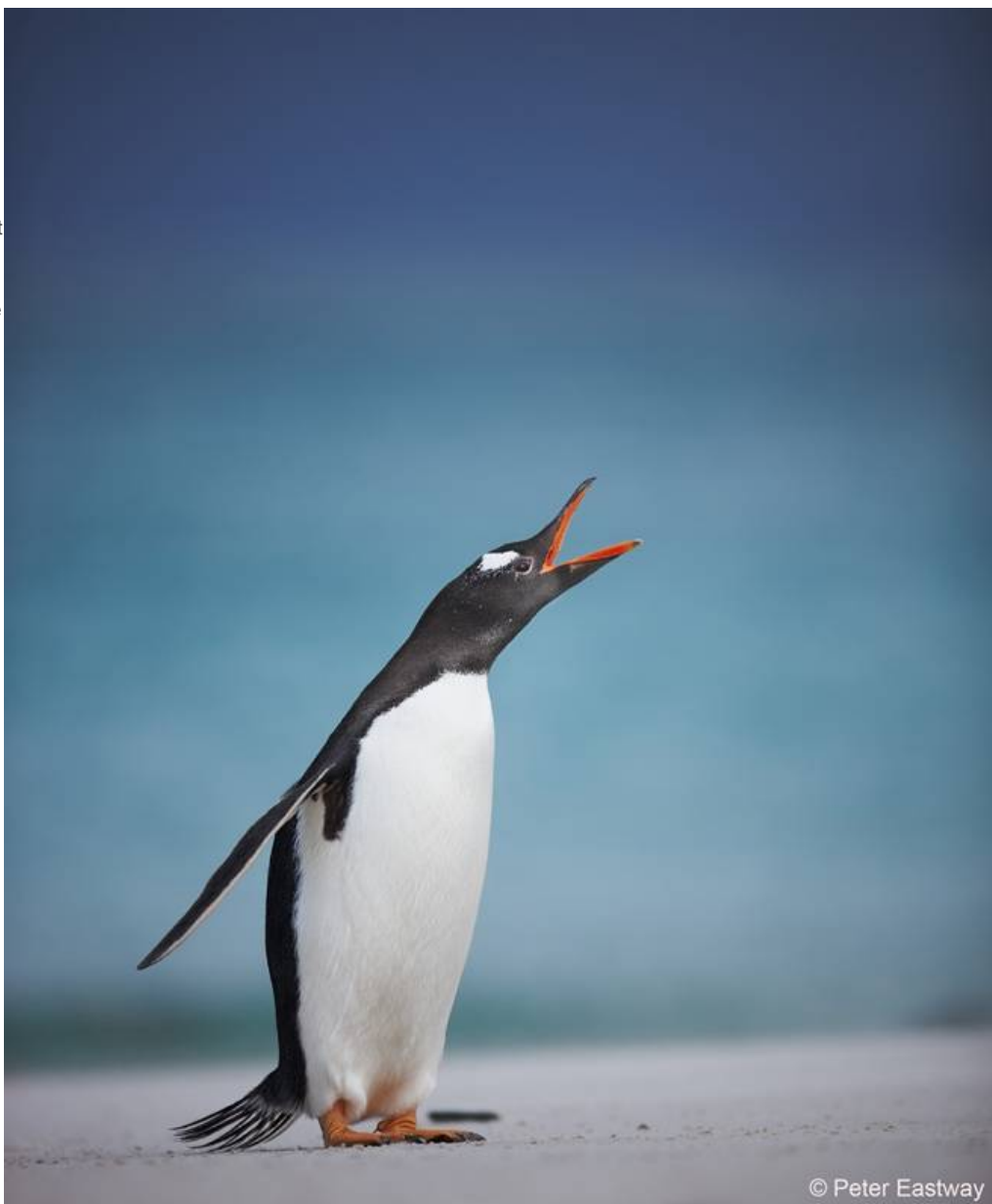
Gentoo Penguin

Author: Peter Eastway

Introduction

Carcass Island in the Falklands is owned by Rob McGill. It's tiny and, if you can get there, accommodation is in the owner's house and meals are taken with the family. This isn't at all surprising as there are no streets, shops or other amenities – and that is undoubtedly the attraction.

We disembarked at Carcass Island as part of our Peregrine Expedition through the Falklands, South Georgia Island and Antarctica. It was only a whistle stop in the afternoon with just enough time to walk across the isthmus to the windward side. Here we saw Magellanic penguins, but it wasn't until I returned to the beach on the lee of the island that I met lots of Gentoo penguins.



Angles and Environmental Issues

Walking along the beach, we looked down at the penguins who barely acknowledged our presence. One of the highlights of visiting these remote locations is that the wildlife are relatively unafraid of humans. However, a human perspective creates a relatively boring camera angle. One of the best angles for a penguin is around penguin height, so I lay down on my stomach and put my camera to my eye.

The issue on this day was the wind-blown sand which added to the atmosphere in the photographs, but worried me a little as I had several weeks left and I didn't want to lose a camera due to mechanical failure! However, I needn't have worried as the Canon EOS 1Ds Mark III and 300mm f2.8 telephoto had

sufficient weather-proofing to handle the little breeze on Carcass Island!

As always, time is short. You are always balancing your opportunities: do I stay here longer and hope to get an even better photograph, or do I move on and hope to discover something else?



View and Edit

Back on board the Akademik Sergey Vavilov, I would look through my files for an image with a difference. Everyone had great photographs of penguins (although using a telephoto with the lens wide-open at f2.8 helped to create a slightly different look to a compact camera), so I was relying on my subjects to provide the sparkle!

I'm not sure how you view and edit your photographs, but I really like to start with a file that is precisely focused. It annoys me when my focus is slightly out and although you can try to salvage it with unsharp masking techniques, nothing beats an image that is focused correctly in the first place.

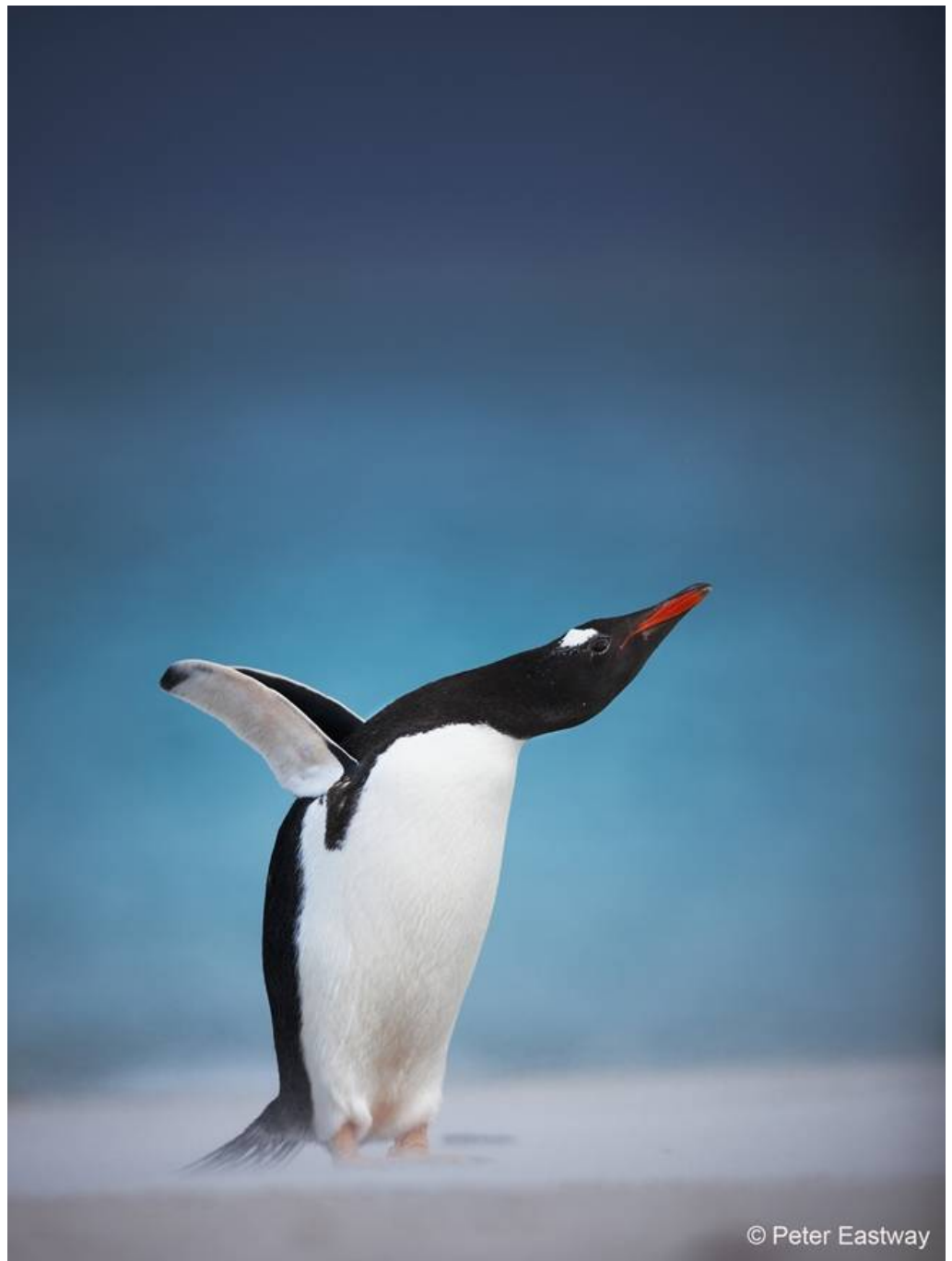
However, enlarging each image in turn to see if it is sharp around the eyes takes time. It's not slow if you have a fast computer, but it's time consuming nevertheless. This is where Capture One Pro really helps. Turning on its Focus Mask feature, Capture One colours areas of sharp focus with a green mask (you can change the colour of the mask to any colour you like). This allows you to instantly recognise if a photograph is sharp or not.



For instance, with the series of a Gentoo penguin making a call, I could tell instantly if my subject was in sharp focus or not.

The Contenders

Of course, if you have several great shots, it then becomes a matter of which one do you use. I felt I had two contenders – one with the Gentoo's head back and beak open, a second with the head thrust forward but the beak closed. I'm still not sure which one is the best...



About Peter

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Imperial Shag, Bleaker Island, Falklands

Author: Peter Eastway

Introduction

It was a bleak morning on Bleaker Island in the Falklands. However, if you like photographing birds, then the Falklands is a great location no matter what the weather is like, although transport from island to island isn't without its challenges. Although there are small airfields dotted around, most people visit as part of an expedition ship and I was no exception, travelling with Peregrine Adventures.

Where we landed on Bleaker Island was home to two colonies of birds, Rockhopper Penguins and the Imperial Shag. The weather was cold, overcast and very windy. We even had a couple of snow showers pass over which was great for atmosphere, but not particularly helpful for photography.



Shooting Challenges

As usual, there were strict rules as to how close we could get to the birds and our group was strung out along a fence line. It was hard to know what the island was like in fairer weather, but I have no doubt it would be very picturesque!

At the end of the fence was a colony of shags who used a stretch of land just in front of us as a runway. The birds would gather speed and throw themselves into the wind and out to sea. It was a perfect location for shooting the Imperial Shag on the wing, but I confess to shooting several hundred frames of which only a couple were satisfactory.



Lifeless Light

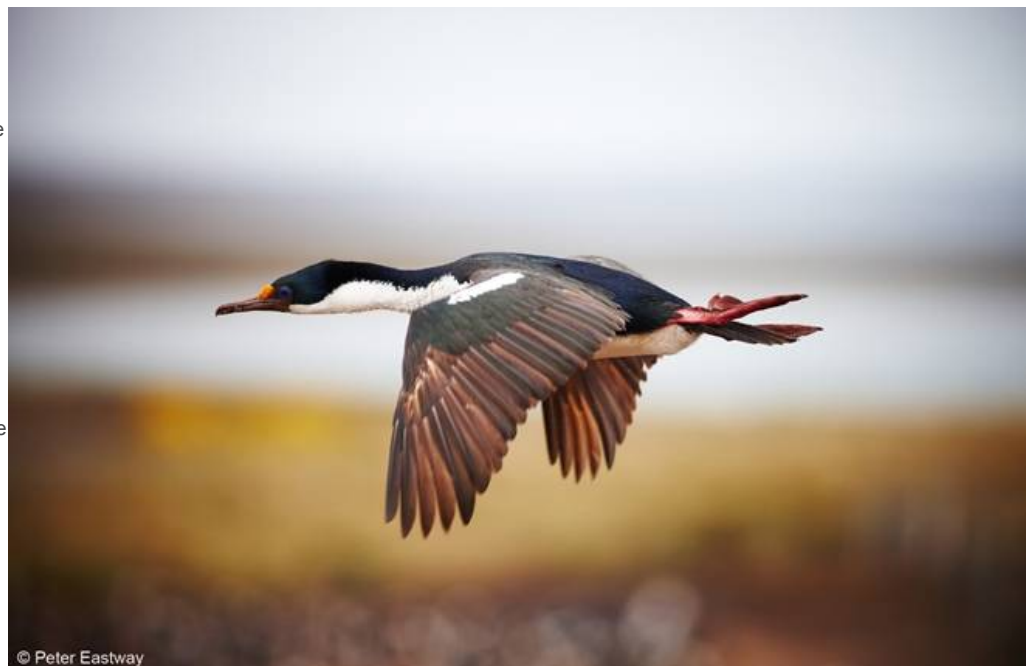
And then, of course, there was the unsatisfactory nature of the light. It was dull and lifeless, so I figured this was a time I could use Capture One to breathe in some colour and excitement!



Composition

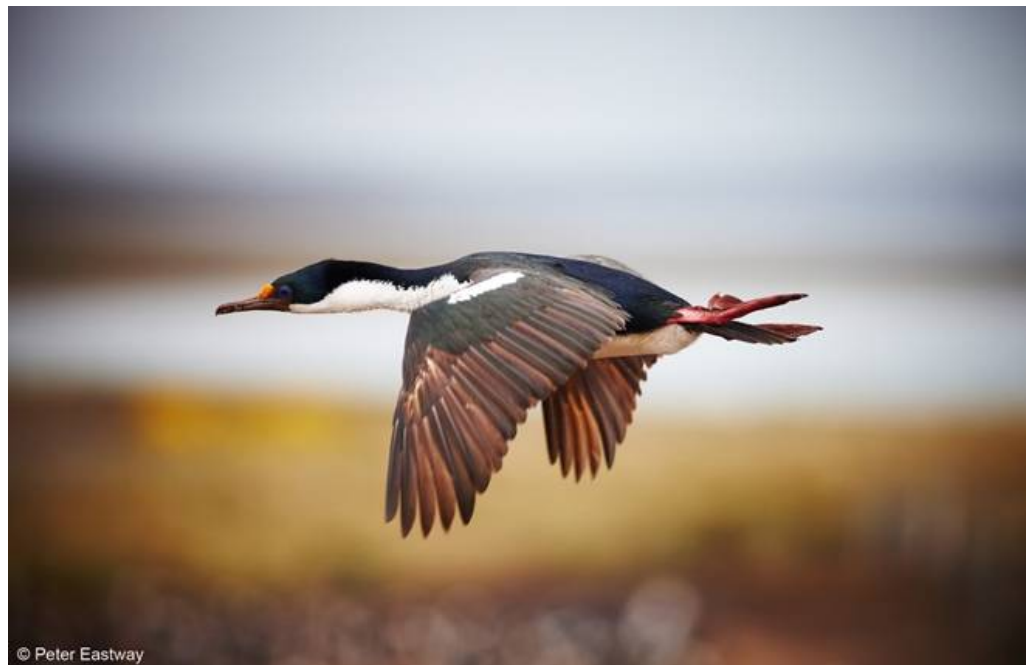
The first adjustments made in Capture One were to crop the image so the bird was positioned in the centre of the frame, rather than on the left side. I'd actually prefer there to be a little more room on the left than I have – and that could be easily arranged later in Photoshop. I also adjusted the exposure and contrast to produce as much detail in the shag as possible, being mindful that its white and dark feathers had to be carefully managed.

In this way, the Imperial Shag is natural and honest. This is what I saw. Now, I may get into trouble with the purists for the next few steps!



Local Adjustment – Sky

My first Local Adjustment layer darkens down the sky, with a soft edge brush just above the bird.



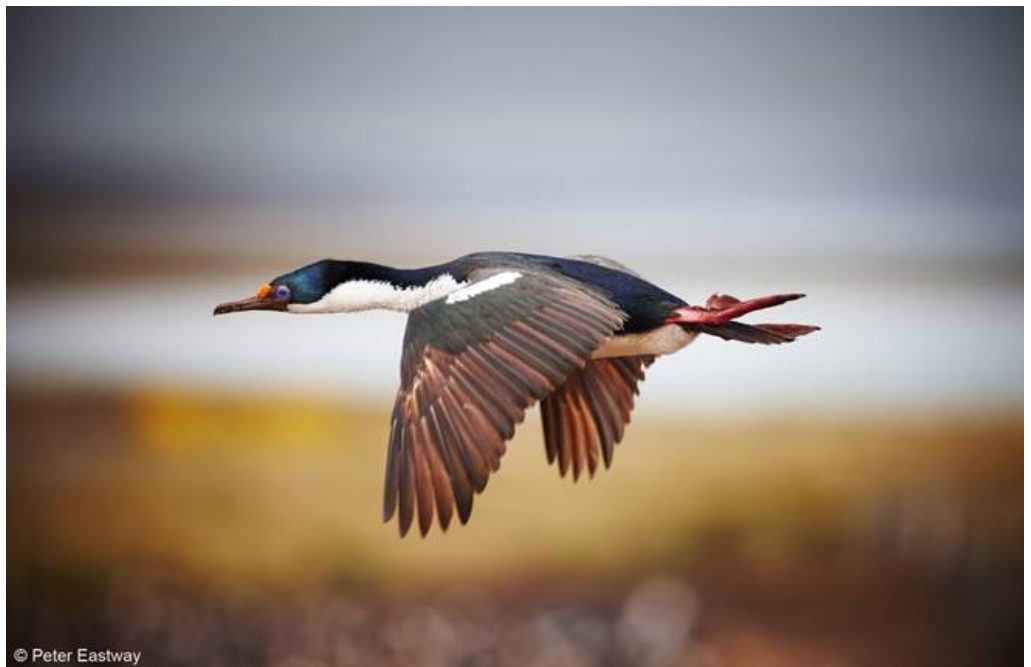
Local Adjustment – Details

I then repeated this with a second Local Adjustment layer, but I positioned the adjustment brush a little higher. I find two or more small adjustments usually produce a better result than one larger adjustment.



Eyes and Feathers

Then I added my third Local Adjustment layer and lightened the eye and surrounding feathers. From other photographs I have seen of the Imperial Shag, I think these colours are reasonably realistic – I haven't added in any colour saturation, just increased the contrast and exposure appropriately.



Vignetting

The fourth Local Adjustment Layer darkens down the top and right hand edges a little more to contain the eye – some people will like this vignetting, others will not. I like it! And at this stage, I stopped, because I figured I couldn't get into too much trouble for the adjustments I had made. However, the image still lacks a little punch...



One Last Tweak

So I couldn't help myself! The final Local Adjustment layer reduces the background exposure and increases the colour saturation, which brings up the colour in the blurred grasses in the background and further darkens the sky. I have masked the shag so that its colours and exposure are not affected and I'm quite happy with the result!

If you'd like to see in more detail how I worked on this file, you can access a short video on the Better Photography website by clicking [here](#).



About Peter

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Monte Fitz Roy

Author: Peter Eastway

Introduction

Above El Chaltren and well before Monte Fitz Roy, deep in Patagonia, there's a wonderful national park with some very photogenic walking tracks. Even better, you can hire some of the young mountaineers in the area who will carry your gear from camp to camp, just for a bit of training (and a small amount of cash).

We'd spent a couple of nights at a camp above El Chaltren, waiting and watching the weather as it crossed the ranges in the distance, and now we were walking ten kilometres across to the base of Cerro Torre and a second camp. This stream was at one of our rest stops, but a rest from walking inevitably saw us wandering around with our cameras, looking for things to photograph.

I loved this oddly shaped rock, seemingly a towering mountain on a micro scale, surrounded by a flooding stream. Well, perhaps my imagination was getting away with me, but I thought it looked interesting enough to pull out my camera.

There are two techniques used for capturing this image.

The first is the use of a tilt-shift lens, a Canon TS-E 24mm on an EOS 1Ds Mark II. Canon has since upgraded both. Generally speaking, a tilt-shift lens is used to reduce distortion. When photographing buildings, rather than pointing your lens up to include the top of the building (and creating unwanted converging vertical lines), you shift the lens upwards while keeping the camera back parallel to the building. The result is a technically correct perspective.

However, if you shift the lens and tilt the camera the opposite way, you can distort the edges of the image, effectively stretching the scene. This works well with the distant mountains, stretching them so they look a little higher than they actually appeared through a wide-angle lens.

The photo below shows the straight photo without the lens shift. Note the height of the mountains in the background.



No Shift

Compare this with the following image that includes a lens shift, and a re-framing of the image as well. The two compositions are very similar, but not identical, but the main difference is that the mountains loom larger and appear more impressive. I like this!



ND Filter

The second technique is the use of a neutral density filter. The ND filter allowed me to lengthen my shutter speed. This exposure is 60 seconds at f8 (it's a 10x ND filter), during which time the water is recorded as a silvery smear and the clouds have also been beautifully blurred.

Compare the result with the same angle taken at a more conventional 1/250 second (see the previous photo). The clouds are more distinct and the water has much sharper reflections. In comparison, I like the ND filter effect because it takes the photographs one step away from reality.

In the days of film, we had to deal with reciprocity failure and colour shifts because the different layers in the film had different responses to light. I think some digital sensors are similarly affected with colour shifts at very long exposures and this shows up as a colour cast. This is the original exposure from the Canon EOS 1Ds Mark II before editing in Capture One.



Color Cast

The magenta colour cast can be quite enchanting, but not for every photograph you take. Fortunately, it's an easy matter to correct the colour balance – simply use the White Balance Picker in Capture One and the image's natural colours immediately appear.



Processing Procedure

To process this image, I also had to make some strong adjustments to the Brightness and Saturation. I also added in three Local Adjustments, lightening up the middle ground and adding a little sharpening to the rock.



About Peter

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Black & White at Rio Fitz Roy, Argentina

Author: Peter Eastway

Introduction

One of the best aspects of landscape photography is the opportunity to visit some amazing places and to experience nature on your own. And it's funny that even in the most majestic and photogenic locations, what takes our eye are the little details tucked in a corner. This is a classic case of all the elements coming together in an unexpected way.

Now, admittedly I might love this photograph more than you do. After all, it comes attached with lots of emotional baggage when I look at it, whereas other people may simply see an oddly shaped rock sitting on the edge of a stream.

The Patagonian trek above El Chaltén in Argentina reveals some incredible vistas, but you're reliant on the weather cooperating. On this particular day, the cloud was thick and low, the temperature cold. We had woken at dawn and crunched our way along a frosty dirt track, heading towards the edge of a glacial lake at the foot of Cerro Torre. We could see the near edge of the lake, but not the far shore, nor the towering peaks behind. It was a white out.

However, just being in this location was reward enough and if there weren't big vistas, perhaps there were more localised opportunities. I started exploring the river where it left the glacial lake and began its descent to the valley floor below.

I stopped to take a few images, using a neutral density filter and a long exposure to blur the water as it flowed along. Each exposure was around two minutes, so while I was waiting for the exposure to finish, I would keep my circulation going by hopping around and clapping my hands together for warmth. And then it started to snow.

Now, for someone who lives in the snow, this was probably not a remarkable or even interesting occurrence, but for an Australian who rarely sees snow (unless travelling, of course), it was a memorable experience. Huge flakes, twice the size of a 1 Euro coin, floated gently down and at one point, it was difficult to see the rock I was photographing because the flurry was so heavy.

As the visibility reduced, I became very aware of the sounds around me – or the lack of sound. Apart from the river itself, there was nothing else. Just me.

The snow flurry lasted less than a minute, but the experience has remained for many years and every time I look at this photograph, I enjoy reliving it.

Whether your photos are visual masterpieces or happy snaps doesn't really matter.

There were two photographs from this session which I loved, and this one I chose to turn into a black and white. As you can see from the original exposure (below), the file is relatively flat as you would expect under a low, overcast sky.

Original File

I find when creating black and whites that I get the best results when I start with a good quality colour file. Turning this original capture into black and white without also developing the tonal range would not create a satisfying result.

In fact, compare the colour photo below with the black and white image at the beginning of the article – both have the same series of local adjustments used to enhance the trees, the stream and the rock, and to darken the background and foreground.



© Peter Eastway



Color or Black and White?

I think both versions work quite well, but which one do you prefer? The colour or the black and white? Or, has talk of the snow flurry put you off the photograph completely?



About Peter

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The Golden Hour at Monte Fitz Roy

Author: Peter Eastway

Fitz Roy Sunrise

Most landscape photographers have heard of the 'alpenglow', 'alpine glow' or the 'golden hour'. It's generally meant to describe sunlight before sunrise or after sunset, the light coming from below the horizon and being reflected off airborne snow, water or ice particles in the atmosphere. Photographers like it because the light bounced back to earth is strongly coloured and looks great in photographs.

While you can get an alpenglow anywhere, it seems to have its strongest manifestation in alpine regions. Indeed, when I think of Patagonia, I recall images of towering peaks photographed in dramatic lighting with rich reds and oranges. Or perhaps it was just my diet of National Geographic magazines that gave me this impression.

I camped out in the foothills of Monte Fitz Roy in Patagonia for a few nights, hoping to see the mountains lit by the alpenglow in the early morning. I would have preferred the evening alpenglow because then I could sleep in, but sunset wasn't going to be much use because the mountains would be backlit.

Luck didn't seem to be on our side when I went to bed that night. It was overcast and drizzling, so unless something dramatic happened, we were in for a drab and grey morning.

The alarm woke me at an ungodly hour. I was travelling with Darren Leal and a group of photographers, and Darren had in mind a location called Duck Lake from which we could photograph Monte Fitz Roy. As I stepped out of my tent, I looked towards the sky, hoping to see stars, but there were none. In fact, the cloud seemed thicker and heavier, if anything.

Even though our viewpoint was only a kilometre or so away, you never know what the weather is going to do and dawn was still an hour away. We grabbed our cameras and tripods and headed along the trail.

From time to time I'd look skyward, hoping against hope for a miracle, but there were no stars to be seen and, after a while, I lost interest. Maybe the following morning would be better. I concentrated on the path ahead which was becoming rougher and more difficult, my torch-light leading the way.

About ten minutes later, I saw a strange light on the ground in the distance. It was a most unusual shape and it took me a little while to work out what it was: the lake. Even better, the light was the clear blue sky being reflected off its glassy surface.

The weather had changed overnight, clearing completely and so the cloud I had seen in camp was a band of rising mist or low cloud. As the light grew stronger, the mountain range began to glow above and in the lake. We had clear weather, all we needed now was the alpenglow to come.

We did get a little alpenglow that morning, but it wasn't like the photos I had seen in National Geographic all those years ago. Interestingly, we got some great colour at sunrise, but the pre-dawn remained silvery.

Despite this, I love the soft light at this time of the day and, with a little help from Capture One, I was able to bring the colour out.



Original File

The original file (above) shows how the camera recorded the scene. I was using a Canon EOS 1Ds Mark II, rated at ISO 800, using a 100mm Macro lens. There are lots of lovely details in the rock faces and the rising cloud bank seems perfectly positioned – I couldn't have asked for a better morning.

What I noticed was that there is already a good deal of red and orange in the mountain rock faces, so by increasing the colour saturation in the file, I'm able to create my own alpenglow. However, using the saturation slider alone was not the solution as you can see below.



Color Editor Tool

When using the saturation slider alone, not only are the reds and yellows enhanced, so are the blues of the sky. The effect looks a little unnatural. What I want to do is increase the colour saturation in the reds and yellows without touching the blues.

This is where Capture One Pro can help. Using the Advanced Colour Editor tool, I used the Pick Color Correction tool to select the colours on the mountain face. I then increased the Smoothness to include similar colours, and then increased the Saturation slider to bring the mountain side to life.



The Natural Look

Sometimes I will select two or three similar colours and increase the saturation of all three, but to a lesser extent individually. This produces a similar strength, but it is spread over a wider range of colours and looks a little more natural.



About Peter

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Murky Weather at the Isle of Skye

Author: Peter Eastway

Introduction

I love murky weather! In many ways, it is so much more photographic than the beautiful blue sky with strong overhead sunshine. I much prefer the mood and atmosphere of low cloud or a storm, but a drab grey sky with light drizzle is certainly challenging.

This is exactly the weather I was presented with one morning on the Isle of Skye. Travelling with friend and photographer David Oliver, we had established our base at Saucy Mary's Lodge which, despite its name, was very comfortable and the food simply excellent. In fact, the lodgings were so good we didn't mind getting up late and returning early.

Not that we had much choice since it was mid-winter and the days were very short. We weren't exactly sure where we wanted to go, but David had found this road on Google Maps and felt it showed promise, in spite of the weather.



Worth a Shot?

When we passed these reeds and I asked David if we could stop to take a few frames, he was less than enthusiastic. I guess I can understand why because looking at the raw file, the image is very flat and quite colourless. However, a lack of colour isn't necessarily a problem if you're processing your files in Capture One.



Advanced Color Editor and Adjustment Layers

In Capture One Pro, the Advanced Color Editor allows you to pick colours and adjust their hue, saturation and lightness. And combined with Local Adjustments, you have a lot of control over how your image looks. Let's take a look at how Capture One transformed this scene and, before you write your objections about the strong colour, I agree this particular rendition is a little over cooked.



Pick Basic Color Correction

Using the Color Editor's 'Pick Basic Color Correction' tool (you'll find it in the Color Tool Tab, under Color Editor and its Advanced tab), I selected the pale yellow of the reeds. This selected a range of yellows. I used the Smoothness slider to widen the selection of colours, then tweaked the saturation to make the colour much stronger. I repeated this on another section of the reeds with a slightly different yellow hue, and increased this as well. Often I find you need to make two or more adjustments to get the effect you want. Notice also that by increasing the yellow in the reeds, the greens have also improved.

I then used the same Pick Basic Color Correction tool to select the blue of the water and ramped up the saturation again and suddenly my drab overcast day doesn't look so drab anymore.

Note, these adjustments could be made without using Local Adjustments because it is a simple composition with discrete areas of colour. If there were some yellow rocks in the hills behind, they would also increase in colour saturation when I adjusted the reeds. This is because the Color Editor adjusts all the areas in an image containing the selected color, so if you only want to adjust a particular area, you may need to combine this tool with a Local Adjustment.



Local Adjustments

Local adjustments were then used to darken down the hills in the background. Using the Local Adjustments tool tab, I clicked on the '+' icon to add an adjustment layer, then used the Draw Local Adjustment brush to select the hills. The image was then darkened using the Exposure slider.



Hillside Exposure

I darkened the hills in two steps, allowing me to darken the higher hills a little more than the hillside lower down. Once again, several small steps work better than one single adjustment.



Finishing Touches

A third Local Adjustment was added and this time the trees were lightened and given a touch more contrast, brightening the middle of the composition and drawing the eye in. However, I noticed that the area of reeds just below the trees was a little light and lacking in colour.

A fourth and final Local Adjustment layer was added and I carefully used a small Draw Local Adjustment brush to select the reeds just below the trees. This area was then darkened and the contrast increased so it better matched the reeds in the foreground. The result is the opening photo at the beginning of this blog.



About Peter

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Highlights and Shadows at Loch Harport

Author: Peter Eastway

Introduction

Whether I have the correct workflow or not, it seems to work well for me. My approach is to expose for the highlights and let Capture One bring out the shadows.

Now, up front I have to emphasize that there is a problem with this technique, and that problem lies in the shadow areas. If I am underexposing my image to ensure the sky doesn't clip (isn't overexposed), then darker areas in the image might be receiving very little exposure. This isn't necessarily a problem if I want to leave these areas dark in the final rendition, but if I want to lighten them, then the really dark areas may lack the quality I desire if I lighten them too much.

However, when using a medium format digital back with a wide dynamic range, I find that I can comfortably lighten up the shadows without too many problems, most of the time.

This would not necessarily be the case with a DSLR camera which has a narrower dynamic range. If using a DSLR, I would be better off bracketing my exposures and using a better exposure to lighten up the dark areas. I also bracket with my medium format back as well, as insurance, but I find I don't need the lighter file very often.

Original Photograph

This photograph of a dingy in Loch Harport on the Isle of Skye is a case in point. The original exposure is very dark in the foreground, but the sky is just about right. The camera wanted to give the image a little more exposure, but I used the exposure override to keep the histogram under control. I am always looking at my histogram for this type of work.





Lighten the Foreground

Using a Local Adjustment, I brushed in the foreground and lightened it. At this size and looking at a low resolution file, it shouldn't look too bad. There's lots of detail to be found and, as I still want to keep some blacks in this area, I'm comfortable with the result. However, as noted above, I could possibly improve the quality of this area by using another exposure which better accommodated the shadow areas, and stripping it in. But that's a lot of work unless I plan to turn the image into an exhibition print. For book reproduction (where this image was used), the current workflow approach is more than adequate.



Color and Hue

The late afternoon light was relatively colourless, so I added in a second Local Adjustment and helped the dingy out with a little more colour. I generally don't change the colours that are already there, finding that an increase in colour saturation is often enough, but for the dingy I preferred the result when I also warmed up the hue. Bringing out the yellows and reds helps.

About Peter

Peter Eastway is a professional photographer and photography magazine publisher based in Sydney, Australia. To see more of his photography, visit www.petereastway.com. Peter also offers an online Landscape Photography MasterClass. Details can be found at www.betterphotography.com.

Sanliurfa, Eastern Turkey

Author: Peter Eastway

Introduction

Sanliurfa, also called Edessa in the Bible, lies in south eastern Turkey and today is a mix of religions and politics. I have now made two trips there and on both occasions, I frequented a small outdoor cafe secreted away in the middle of a labyrinth of alleys and market stalls.

On this occasion, I returned with photographs taken from the first trip. It was a buzz to hand out prints to the people I had photographed a couple of years earlier, but I am sure they had completely forgotten me. It was also a great introduction for more portraiture.

I was travelling with a group of ten photographers, and our subjects, the men (there were no women playing dominoes or cards that I could see) were surprisingly accommodating for our cameras.

Of course, not everyone was keen to have his photograph taken, but I noticed that when they said no to me, they often changed their mind when the women photographers in our group approached them.

This photograph was taken after several of our group had already been given permission. I was really pleased because this gentleman's face had earlier caught my attention and I was disappointed after my first pass of his table had been fruitless!

I don't think the man's expression changed the entire time we were there. The photographs taken by the other photographers look exactly the same.

When I asked if I could take a photograph, he just nodded his head slightly. There was no rapport with me and I didn't know if he was extremely shy or very sad.

Mindful that he had already been posing for some time, I hurriedly took four or five shots.

My capture technique was designed to focus carefully on my subject's wonderful eyes and throw the background out of focus as much as possible.

On the Phase One 645 DF medium format camera, I used an 80mm Schneider lens set at f2.8. Larger format cameras have shallower depth-of-field than DSLRs, so an 80mm f2.8 lens is very similar to a 50mm f1.4 lens for a DSLR camera.



And a 50mm f1.4 lens is probably the least expensive accessory lens you can buy for a DSLR, yet it is absolutely wonderful for portraiture.

Light levels were low, so I rated the P65+ back at ISO 800, allowing me to hand hold the camera and keep the shutter speeds fast enough to avoid camera shake and subject blur.

Of all the photos I took in Turkey, this portrait haunted me and was one of the first I worked on upon my return home. I think it shows that when it comes to great portraits, all the camera techniques and post-production tricks in the world don't help unless you capture a great expression.

Capture and Processing

The photo was taken in Phase One's Sensor Plus mode, so the 60-megapixel sensor delivers the equivalent of a 15-megapixel file in return for a faster ISO setting. And as you can see, there is absolutely no problem with the file!

In processing the image, I have darkened down the background and lightened up the gentleman's face. This is one of the aspects of photography I really love, being able to re-light a scene after the event. For a professional shoot, you'd light it, but when you're on the road shooting from the hip, sometimes the light isn't perfect. But the subject is.



© Peter Eastway

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Hosap, Eastern Turkey

Author: Peter Eastway

Young Street Merchants in Hosap, Eastern Turkey

Our bus stopped at the top of the hill at the entrance to the Hosap castle, so it didn't take the residents in the town below too long to work out that potential customers were about! However, to sell to us, we also had a price: they had to pose for a photograph!

Does the colour look approximately correct in the photograph above?

We can see it is late in the day with yellow sunlight kissing the tops of the background hills, leaving the shadows cooler and almost blue. It's an emotive response to colour, but is it accurate? And should it be accurate?

Often, the colours we use in our photographs are technically incorrect (depending on the colour model we're using as a reference), but they still look pretty good!

For instance, your camera uses its white balance system to set a 'correct' colour balance, but since the camera doesn't know what the light is like, it can only adjust the white balance to a theoretical 'zero' or 'correct' position.

Speaking non-technically, white balance is the term used for getting the colour cast correct at the point of capture, or when processing the raw file. It uses a temperature (yellow/blue) and tint (magenta/green) colour model to make colour adjustments. Colour balance is when we change the colour cast, usually during editing the file. The colour balance dialog uses the three red/cyan, green/magenta and blue/yellow channels. Both approaches to controlling the colour cast in a photograph can achieve similar results and are sometimes referred to interchangeably.



Color Balance

This is the image with the white balance suggested by the camera. The camera has seen the warmth in the light and neutralised it, but perhaps cooling the colour a little bit too much.

If you're not happy with the colour balance, you can use the white balance tool in Capture One to change it. Using the white balance picker, click on objects that are white or neutral in colour, or that should be or could be neutral.



Getting the Blues

In this image, I have clicked the white balance picker on the girl's white handkerchief, but I think it has too many optical brighteners in it because the result is much too blue.



Road to Success

In this third example, I have clicked on the grey roadway on the right of the image. Whether the road should be neutral grey or not isn't really the point, because the rest of the image looks just right. I find using the white balance picker on various areas in the image while processing in Capture One is a useful way for determining the best colour balance, even if the white balance setting isn't 'accurate' or 'correct'!

You also have to be aware of how your viewers feel about certain colours. For instance, technically speaking, snow at high altitudes in the shadows is blue, but if it looks too blue in a photograph, it can look unnatural to many people. For this reason, snow photos can benefit from a slightly warmer colour balance, even though this may be technically incorrect.

So, if a technically correct colour balance isn't necessarily the best, why do our cameras try to set it?

Whether we end up using a technically correct colour balance in our final edit is one matter; starting our photographic editing with a technically correct colour balance within our image file is another.

Many photographers find it very useful to start with a correctly colour balanced file. It helps ground their creative process and it also gives them a place to return if colours go awry.

So, unless you are sure about the colour balance you want in the final image, good camera practice dictates that we aim to produce image files which can produce a neutral or natural white balance. This is one of the reasons shooting raw files is so important because you can always reset the white balance within a raw file, something that can be much more difficult (if not impossible) to do with a JPEG file.

In the hero image at the top of the page, I have used two white balance settings. The girls in the foreground have a warm white balance setting, while the background has a cooler, bluer setting. Providing this subtle colour contrast also helps bring the subjects forward, emphasising them against the cooler background.

I hope you like it!



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In The Shadow of Mount Ararat

Author: Peter Eastway

Mount Ararat, Turkey

Mount Ararat in Turkey is steeped in history and tradition. Just prior to this photo being taken, we were on a mountain opposite Ararat viewing what many believe are the remains of Noah's Ark. If not Noah's, it's certainly in the shape of a huge 'boat like' structure, but how it came to be resting several thousand feet above the valley floor, no one could tell me!

These are Kurdish women and we assumed this was their village. The main road is behind us and we had stopped to admire the view of Mount Ararat. The air was so clear that even distant objects seemed very close.

However, just below the road, our guide Mehmet spotted these women having a chat. He walked down and started talking to them. They seemed to be friendly enough, enjoying a laugh, so I wandered down too. I sat off to the side, not able to understand a word that was said. Mehmet later explained that he didn't understand much of their dialect either, and perhaps that was why they were all laughing so much.



Mehmet spent probably 10 minutes talking to the women before he asked if he could take a photograph (our guide is also a keen photographer).

More laughter followed and the matriarch acquiesced, but the point to take away is the process Mehmet went through.

Rather than just stumbling on these people and pulling out a camera straight away, Mehmet spent time talking to them. This is far less confrontational. Imagine if you were sitting in your front yard and some Kurdish tourists walked by and started photographing you? You mightn't be so worried if you were in a public place like a market or a showground, but in your own home, you'd probably be a little concerned about who these people were.

By spending time talking to people, you can allay their fears. Once they knew we were a bunch of photographers from Australia, just having a holiday in Turkey, suddenly we're no longer a threat. They know something about us.

This doesn't necessarily mean they want us to take their photograph, of course. The woman in the background didn't want the camera pointed at her, although she changed her mind when Mehmet offered them a small monetary thank you.

Note, we didn't offer to pay them up front. All the photos were taken first and it was only when he was leaving that Mehmet offered the matriarch some money. He did this because he knew how tough life could be in this part of the world and he just wanted to show his appreciation.

I don't have anything against paying to take a photograph. It's true that it can change the nature of the relationship between the photographer and the subject, but for photographs like these, it's not really that important. I'm not working as a documentary photographer or a photojournalist; rather I want to take an environmental portrait that shows how these women live.

However, there may be times when the subjects are used to being photographed (many people in cities and at popular tourist destinations are quite savvy) and ask for a small contribution. Personally, I think this is a fair exchange.

Part 2

Image above: The original exposure

In defence of the wide-angle for environmental portraiture, the expansive angle-of-view provides context for the subjects, and when you're in an exotic location like Eastern Turkey, it's definitely sensible to make the most of the landscape.

A wide-angle lens is often considered taboo for portraiture. The reason is because a wide-angle lens stretches subjects towards the edge of the frame, making them look fatter and heavier than they really are. However, if you don't place your subjects on the edges of the frame, then the stretching doesn't happen (well, it doesn't happen to them).

As there were 10 of us taking photographs (Mehmet was quite amazing in organising this), we only had time for a few frames each. However, shooting with a wide-angle lens, I was able to position myself to the side and allow the matriarch to focus on the others while I quietly clicked away.

Everything about this scene is as we found it, the only difference is that instead of the women focusing on themselves, they are looking up at Mehmet and another photographer who is standing camera-left out of frame. Yet by having the matriarch conversing with Mehmet, and the other women reacting, the image begins to tell a story.



About Peter

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About the Authors

Who are you getting this advice and expertise from? Find out more about the authors here...

Niels V. Knudsen

Niels V. Knudsen is Phase One's Image Quality Professor. He is responsible for breakthrough advancements in image quality both in Phase One's medium format camera systems and in its digital imaging software.

Niels is a digital pioneer whose debut in the digital photography business was more than 20 years ago specializing in image processing and digital camera technology. Niels was the main driver behind the development of the Capture One RAW converter and image editing software as well as the legendary Light Phase digital back. Since then he has been working with some of the world's best photographers in a relentless effort to achieve the ultimate image quality and photography workflow.

Niels holds several patents in the field of digital imaging and image processing and has been a pioneer in making ICC profiling work for digital cameras. Beside his position at Phase One, Niels is a passionate landscape photographer.



Peter Eastway

Peter Eastway's passion is undoubtedly for landscape photography, but he is equally comfortable with portraiture, advertising and travel. He was awarded the AIPP Australian Professional Photographer of the Year in 1996 and 1998, and since then has continued to win major awards at home and in New Zealand, UK and USA. He is currently an AIPP Grand Master of Photography, one of only a dozen in Australia and earned from a career spanning over 30 years.

His work is so respected that Lonely Planet chose him to write an international photography guide book on landscape photography. Peter is also the publisher of Better Photography magazine, and co-publisher of Better Digital Camera and Better Photoshop Techniques magazines. He is an experienced writer and also produces a number of online workshops and publications, including the Landscape Photography MasterClass.

Peter exhibits his work regularly and his prints are held by private collectors around the world. To see his portfolio, visit www.petereastway.com. To read more about his magazines and workshops, visit www.betterphotography.com





Q – What is Phase One Capture One Pro 7?

A - Capture One Pro 7 is an advanced digital imaging software designed for professional photographers who require superior image quality, efficient performance and the ability to organize the user interface to match how they work. Featuring a rich set of image quality, performance, and workflow advancements, it speeds delivery of final photographic images in output-ready formats, true-to-life color and exquisite detail.

Q - Who uses Capture One Pro?

A - Capture One Pro is used by the world's leading professional photographers and photo enthusiasts who require the highest image quality. It is used by those who are shooting both with high-end Phase One and Mamiya Leaf camera systems and with all leading DSLR cameras.

Q - What's new in Capture One Pro 7?

A - This is a major new Capture One Pro release built on a re-engineered processing engine, with new and advanced tools that dramatically boost out-of-the-box image quality, offering exquisite detail and color rendition. New digital asset management support offers powerful and flexible tools for image organization. The world's most advanced tethering shooting solution adds live view support for selected DSLRs. For a comprehensive list of new and improved features, please go to [Phaseone.com/Software](https://phaseone.com/Software)

Highlights include:

New Processing Engine with Raw Rendering Advancements

Phase One engineers excel at converting raw image data into accurate RGB images, obtaining the highest file quality. For Capture One Pro 7, engineers have designed an advanced Bayer Interpolation algorithm for stellar out-of-the-box detail and color rendition.

Noise Reduction

A brand new highly advanced noise reduction method has been added providing stunning results at even high ISO levels. Individual optimization of best compromise between minimum noise and maximum details has been designed for each camera that Capture One Pro 7 supports. A custom adjustment tool controls the amount and type of noise reduction.

Highlight and Shadow Recovery

The greatly enhanced HDR tool squeezes dynamic range out of each image -- bringing out more details in both the shadows and the highlights.

Clarity

Reveals more details and structure in landscape images; reduces the effect of haze and gives images a more three-dimensional look. The clarity tool helps add local contrast and saturation to images for an extra punch. For portraits, you can use negative clarity to achieve a more dreaming look.

Automated lens correction and improved LCC workflow

Capture One Pro 7 has a selection of default lens profiles that can be chosen to automatically correct any unwanted optical issues. Images are automatically adjusted for lens failings, such as distortion and chromatic aberration using be-spoke profiles for popular medium format and DSLR lenses. A more efficient Lens Cast Correction workflow includes more convenience in tagging images with batch creation and application of LCC profiles.

Local adjustments

Non-destructive local adjustments let you edit targeted image areas. Improved local adjustments like gradient mask, fill mask and auto mask help fine-tune the details. Common retouch jobs are handled with a few strokes to control colors, exposure, contrast, brightness, saturation, sharpening and moiré.

Digital Asset Management in Catalogs

Next to the familiar and proven sessions approach, Capture One Pro users can now organize their image files via comprehensive and flexible catalogs. Incorporating powerful digital asset management features found in Media Pro, they can work with multiple catalogs at the same time; share catalogs with other users; switch between different catalogs without relaunching; easily tag images for later search and retrieval; and browse and adjust images when the original image files are offline.

Instant Tethered Capture

Import and view images as you shoot them with the world's most advanced tethered capture solution. Use the Capture Pilot for iOS or a web browser to view and rate images when you are away from the computer.

Live View for DSLRs

Live View mode on selected DSLRs helps improve and speed up image composition, light and focusing adjustments.

Adjustable Preview

While working with catalogs, a small exact-match, adjustable preview is created for each original file, so that you can work on images very quickly even when the original raw images are offline.

Processing Recipes

Processing Recipes define the output parameters of an image, such as file format and scaling. Different types of jobs require different types of processing parameters. Define recipes for your most common type of processing task so you have them ready next time.

Process to additional file formats

Deliver image files to your clients and colleagues in whatever format, size, or resolution they need. You can now process to several additional file formats. Besides JPEG, TIFF, Capture One Pro 7 offers processing to JPEG XR or JPEG 2000 files with higher or lossless compression, to PNG files, to one-layer PSD files or to calibrated DNG files.

New OpenCL-enabled processing

A new OpenCL implementation extends the power of your computer's graphics-processing unit, speeding processing, for faster image output.

Q - With the introduction of Catalogs, is it possible to still use Sessions?

A - Yes. Sessions now offer even stronger file organization, enabling you to store all files as a complete project (with all relevant files such as raw, settings, library and output).

Q - Can images be transferred between Sessions and Catalogs?

A - Yes. It is possible to import and transfer all your images with adjustments from sessions to catalogs. You can also export images with adjustments from catalogs to open images in a session.

Q - What is the role of Media Pro in this version of Capture One Pro?

A - Media Pro has served as inspiration for many of the great new catalog features in Capture One Pro 7. The powerful and unique features of catalogs in Capture One Pro 7 -- ease of set up and ability to work on various catalogs open at the same time -- makes this a compelling DAM solution for our customers.

Q - Will Media Pro still be a stand-alone Phase One product?

A - Media Pro is still being developed. Based on market input, we are constantly evaluating how best to provide value to our customers and improve our products including Media Pro. Media Pro supports a number of file formats that are not supported in Capture One Pro 7 and so supports other important Phase One customers.

Q - What file formats does Capture One Pro 7 support?

A - Capture One Pro 7 supports around 250 different file types from most major camera manufacturers and most commonly-used graphic file and image formats.

Q - Is my lens supported in the new lens correction tool?

A - There will be more than [100 lenses supported](#) with the introduction of Capture One Pro 7 with more to come.

Q - What metadata does Capture One Pro 7 share with Adobe Photoshop?

A - Capture One Pro 7 supports the worldwide IPTC metadata standard and therefore is compatible with any application adhering to that standard, such as Adobe Photoshop.

Q - Are the Capture One Pro 7 features the same in both Windows and Mac OS?

A – Yes, with some slight differences.

Q - Is there a Capture One Express version 7?

A - The latest version of Capture One Express is 6.x. Phase One does not comment on future product development.

Q - What is the price of Capture One Pro 7?

Phase One Capture One Pro 7 is available now for Mac OS X and Windows at www.phaseone.com/store and from Phase One partners. The price is 299 USD and 229 EUR. Owners of Capture One Pro 3/4/5/6 may upgrade for 99 USD and 69 EUR. Owners of Capture One Express may upgrade to Capture One Pro 7 for 249 USD and 199 EUR. For customers who have purchased Capture One Pro 6 since September 26, 2012, Phase One is offering a grace period, exempting them from the upgrade fee.

Q - When is Capture One Pro 7 available?

A - Phase One Capture One Pro 7 is now available for Mac and Windows at www.phaseone.com/store and from [Phase One Partners worldwide](#).

Q – Are trial periods of Capture One Pro 7 available?

A – Yes, a full working version of Capture One Pro 7 is available to [try for 60 days](#).

Q - How many computers are covered by a single license of Capture One Pro 7?

A - Each license is valid for use on two separate computers.

Q – For studios with many computers, what are the options for multi-seat licenses?

A - Phase One offers multi-user licences up to 50 user, with options to buy respectively a 5, 10, 15, 20, 30, 40, 50 seat license. For more information please contact your [local Phase One Partner](#).

Q – Is educational pricing available for Capture One Pro 7?

A - Yes, educational discounts are available for some programs. For more information please contact your [local Phase One Partner](#).

Q - In which languages is Capture One Pro 7 available?

A – Capture One Pro 7 is available in English, German, French, Italian, Spanish, Swedish, Russian, Chinese (simplified), Japanese, and Korean.

Q - What are the recommended system requirements for Capture One Pro?

A - For optimal performance, multiple core processor-based computer; 8 GB of RAM; a fast hard disk e.g. a Solid State Disk (SSD) with plenty of free space. Full minimum system requirements, can be found [here](#).

Q - What training materials are available?

A - Customers can access an Online Help at help.phaseone.com for a variety of materials to help you work with Capture One Pro 7. Further, [video tutorials](#) can be found on the website, along with a printable “Getting Started Guide” available for download.

Q – I see that more studios are looking for technicians who have Capture One Pro certification. How can I become certified on Capture One Pro?

A - Please see www.phaseone.com/en/Workshops/POCP.aspx



Phase One

Phase One is the world's leader in open-platform based medium format camera systems and solutions.

Phase One medium format cameras, digital backs and lenses are designed to deliver superior quality image capture and investment value. Phase One's Capture One software helps streamline capture and post-production processes for both medium format and DSLR cameras.

Phase One products are known for their quality, flexibility and speed enabling pro photographers shooting in a wide range of formats to achieve their creative visions without compromise.

Phase One is an employee-owned company based in Copenhagen with offices in New York, London, Tokyo, Cologne and Shanghai.

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